

EXPERIENTIAL LEARNING AND EPISODIC TELEVISION:
PEDAGOGICAL PRACTICES IN WRITING AND PRODUCING FICTIONAL
NARRATIVES

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ABSTRACT**RESEARCH PAPER: EXPERIENTIAL LEARNING AND EPISODIC TELEVISION****STUDENT: RYAN FERNANDEZ****DEGREE: MASTER OF ARTS****COLLEGE: SCIENCES AND HUMANITIES****DATE: JULY 2013****PAGES: 23**

This project was an experiential learning experience in the creation of an episodic comedy TV pilot that was broken down into webisodes. The project serves to educate and act as a resource for both students and professors. The project provides an immersion-based class in which students collaborate in different positions in a simulation of the fictional television production process. Each student had the opportunity to direct at least one 4-5 minute episode of the web-series. The switching of directors allowed for the students to simulate the TV industry's rotation of directors per episode. This project's intention was to provide a greater understanding of TV production and to introduce possible future career paths to students. Students were assigned specific production roles and advised by an experienced undergraduate or graduate student in a shadow/mentor partnership. It all served as learning experience for Fernandez, who worked as the show runner.

Episodic Learning

There are two types of fictional television series: episodic and serial. Networks like FOX, ABC, NBC, and CBS have a long tradition of serial shows such as *C.S.I.: Crime Scene Investigation* (Donahue & Zuiker, 2000), *Everybody Loves Raymond* (Rosenthal, 1996), and *The Simpsons* (Groening, 1989). Unlike episodics, which have story arcs across multiple episodes or seasons, serials' story arcs are limited to one episode. Episodic series are part of a growing trend of fictional storytelling in television. Major cable networks like HBO, Showtime, and AMC are all currently leaders in episodic series¹. Throughout the entirety of an episodic series, characters mature and storylines grow from episode to episode. Serials and episodics are both formatted to keep the viewers wanting more after every commercial break and episode. However, serials rely on each self-contained episode to bring viewers back each week, while episodics rely more on the cliffhanger at the end of each episode. Dramas like *Dexter* (Manos, 2006), *Game of Thrones* (Benioff & Weiss, 2011), and *The Walking Dead* (Darabont, 2010) are examples of shows that have mastered the episodic story arc. Episodic series typically air during an hour time slot, while serials run for thirty minutes. In the past, comedies have only been associated with serial sitcoms, but the apparent success of episodic dramas has now begun to influence them as well. There is no obvious reason for the minimal presence of episodic comedies in television. As a consistent consumer of comedy television, I believe that sitcoms have recently begun to phase out. *How I Met Your Mother* (Bays & Thomas, 2005), *Parks and Recreation* (Daniels & Schur, 2009), and

¹ [1] HBO: *Boardwalk Empire*, *Eastbound & Down*, *Entourage*, *Game of Thrones*, *Girls*, *The Newsroom*, *The Sopranos*, *Sex in the City*, and *True Blood*.

¹Showtime: *Californication*, *Dexter*, *Homeland*, *Nurse Jackie*, *Shameless*, *Tudors*, and *Weeds*.

¹AMC: *Breaking Bad*, *Hell on Wheels*, *Mad Men*, and *The Killing*.

Shameless (Abbott & Wells, 2011) are just a few examples of shows that are currently in transition from the serial to the episodic format.

Serials are not good for the evolution of storytelling. Due to their limited time length, they provide minimal room to develop character arcs. Serials that stay on-air longer occasionally have longer story arcs, like CW's *Smallville* (Gough & Millar, 2001) that lasted for 10 seasons. The show started off in a serial format in its first few seasons but, once characters' back-stories were established, the Superman-based series evolved into episodic storytelling by playing off details established in the earlier seasons. The show used the serial format as training wheels for the audience to get to know the characters before extending their arcs. Unlike serials, episodics are designed specifically to allow the story arcs to be developed from the first episode, resulting in stronger storytelling because people are now looking for character and plot arcs. The rise in episodic series ratings hints that viewers are looking for heavier storytelling, unlike simple half hour serials. An episodic series requires depth and complexity. An average episodic series consists of 13 or more episodes, almost 10 hours of storytelling in a season, whereas an average theatrical film contains two hours of storytelling. This 8-hour or more difference speaks for the amount of planning and thought that goes into episodic storytelling, and allows for a more complex story than a feature film.

My understanding of television and episodic storytelling is derived largely from my study of a variety of television series and creating a web series my senior year. During my time at Ball State University, I was taught to analyze storytelling through a variety of learning experiences. However, I felt there was a lack of instruction for fictional storytelling and production. The Telecommunications Department has thrived and succeeded in offering courses in live-broadcast, sports, news, documentaries, commercials, and many other formats of digital

storytelling, but lacks the instruction of fictional long-form storytelling. During my collegiate career I met other students who also expressed an interest in long-form narratives and who fulfilled that interest outside of the traditional courses offered at Ball State University. I followed in this path my senior year by creating an original web series, *Rejected* (Fernandez, 2011) in an independent study for a group of five senior students who were given specific production roles. The goal of this project was to replicate my experiences of experiential learning during my time at Ball State University. By instilling my knowledge and enthusiasm for episodic series into my creative project, I was able to provide a group of students a chance to strengthen their talents and understanding of creating episodic stories for television. The final pilot supports my belief that television comedies do not have to be sitcoms and can survive episodically.

For my final creative project, I wrote a script for a 40 to 60 minute comedy pilot. I was responsible for directing a minimum of two episodes of the web series breakdown of the pilot and editing the entire series. I designed and implemented an experiential learning pedagogy in which a group of undergraduate students were given the responsibilities of a production crew. Each undergrad, except for the audio student, was also responsible for directing one episode of the web series. The goals that I set for my students strengthened their abilities in their specific production roles, allowing them to work creatively on a fictional narrative. The students learned how to communicate and work with a full crew and a variety of actors.

Narrative Learning Review

The course that I designed for my creative project was based on previous experiences throughout my collegiate career. Long-form stories require more planning than a traditional

Hollywood feature film. From my experience interning on the show *Private Practice* (Rhimes, 2007) in 2012, 13 45-minute episodes took about eight months to complete. *The Avengers* (Feige & Whedon, 2012), on the other hand, took a little over 12 months to make before it was released in April of 2012 (Marvel, 2011). An average TV season consists of 21 episodes. Throughout those 21 or so episodes, characters are expected to grow over a period of time while keeping the audience interested in a distracting home environment.

In order for a successful implementation of a pedagogical system, there has to be some understanding of the learning experience. Kavoori and Matthews' (2004) *Thinking Television*² project's goal was to help students "think about television, and to create television that thinks"(p. 102). *Thinking Television* was an experiential project designed for students to create television show proposals. I hoped that the students involved in my course would develop a number of skills and possibly learn more than in their previous courses. In my project, students carried out the production of a pilot episode for a show of my creation. My objective was for the students to think about television as a career option. Letting the students have hands on, repetitive experiences prepares them for their future careers or, in other words, as Worth (2001) emphasized, "practice makes perfect" (p. 114). One particular goal of the project was to help the students strengthen their skills in a variety of media formats, and then promote their work to other project leaders. *Youth Radio*, a broadcast training program, introduced the "pedagogy of collegiality," (Chávez & Soep, 2005) a type of pedagogy that evolves the traditional relationship between the teacher and students. Under my instruction, the students handled directing the

² "Four year long student media education project. Media research students experienced literature from cultural and critical studies, and were then assigned to develop a television show proposal. The intentions of the project were to re-think issues of critical media literacy and television criticism" (Kavoori & Matthews, 2004).

majority of the webisodes and the production of the pilot. The students were able to develop someone else's original idea.

"Few of us actually receive any instruction in how to teach; we cobble our approaches together from what we remember from our experiences as students, and from what we learn by doing in our classrooms" (Welsch, 1999, p. 86). There was no teacher-training course for me. I took my experiences and turned them into an opportunity for those following behind me at this university. As a result, experiential learning proved to be a successful learning structure for both my students and me.

Pedagogy directs the learning experience. Rich Korb (2012), the author of *Motivating Defiant and Disruptive Students to Learn* and 33-year education veteran, described six motivators for learning: quick feedback, relevance to students, instructional variety, encouragement, teacher enthusiasm, and student control of learning (p. 7). According to Korb (2012), a student takes ownership when they feel that they are in control and the "teacher's enthusiasm can be directly related to a student's interest" (p. 7). My personal goal for the course was to motivate the students. Moore (1993) writes, "teaching should encourage student activity rather than simply aim knowledge in the general direction of a student audience" and also suggests that students watch so much television that they are "fluent in reading video" (p. 172). Allowing students to create media from their perspective presents an opportunity for the students to allow their imaginations to be free within the boundaries of their retained television knowledge. As Offir and Aflalo (2007) write, "an open experience system can thus create a common framework in which each person contributes towards a completed product, and can help develop the student's self-image and motivation" (p. 3).

Having mentorship in place for the students gave them the confidence to rise and freedom to fail. Being a team player and a key component in a collaborative system is a necessary quality for a flourishing future. Watson and Pecchioni (2011) knew that a valuable course provides technical skills along with leadership and advice (p. 307). Allowing the students to have a specific responsibility gave them a sense of identity inside the group and made it easier to focus.

To create television, one must fully understand how to design and control a story. Narrative theory has a major role in the design of an episodic series; the longer the story, the more thought is needed to go into it. Barthes (1975) has five codes that are used in narrative creation: the enigma, the action, the connotative, the cultural, and the symbolic (p. 19). Using these allowed me to take into consideration how to entice the audience to continue watching using proper story timing, imagery, and cultural references in the scripting process.

Tzvetan Todorov, founder of the term “narratology,” created the concept of a three-part structure to a narrative (Schmid, 2003, p. 18). The three-part structure helps map out and format an episodic series. It allows a story to go through a flowing rise, fall, and conclusion within the series. In my scripting, I also took into consideration how to bring positive contrast into the story. Lévi-Strauss’ paradigmatic analysis, a structure that the human mind understands, is based upon a binary opposition within the storyline and between characters (Berger, 2007, 51).

Narrative theory is also important to keep the audience watching. At the movies, the audience is expected to sit for an average of two hours, but at home, the audience is more likely to get distracted. Episodics rely on their audience’s full and undivided attention, which demands a structure that will keep the audience wanting to watch more.

Development of *Too Damn Early*

There were multiple goals for this creative project. I set goals for the overall creative project, the course, and the students involved. I successfully wrote and created a 40-60 minute episodic comedy pilot to be disseminated in a web series format. I intended to direct at least the first and last episodes of the web series. I also effectively created an undergraduate television production course using an experiential learning model. The course provided a learning experience of creativity, responsibility, and enthusiasm for episodic storytelling. The course proposed to help the students develop their abilities in specific production roles. Each student was mentored in his or her position and received the creative freedom and control to direct an episode of the web series.

I was granted permission to instruct a course under faculty advisement. The course was designed using experiential learning criteria. All of the students were juniors. I selected juniors so that they could use their new knowledge during their senior year and because I wanted to promote their talents to professors in the hope that the students would participate in other immersion projects.

I participated in numerous immersive learning-based projects in my time at Ball State University, and wanted to pass on the knowledge from these experiences to other students. Five undergraduates filled the roles of producer, assistant director, assistant writer, video producer, and audio producer. There were also three “experienced” students who worked on the project and mentored the undergrads: a first-year graduate student was in charge of the post-audio, a sixth year student was the director of photography, and I was the creator and executive producer. The post-audio director mentored the audio student, the director of photography mentored everyone on production, and I covered producing, writing, and assistant directing. During my

collegiate career, many of my colleagues who were high-caliber production students had mentors. I wanted to provide a similar relationship for my students throughout the entire course.

We filmed based on location, thus rotating directors during the same production time. This style of filming schedule created the most unique part of the course: the simulation of changing directors through a television series episode by episode. Rotating directors is an unconventional method for just a single pilot, but not for a TV series or a web series. In my course, the director switch would happen during wardrobe changes and setup for the next scene. This allowed for the team to work together and transition members on set who were doing specific tasks. This kept the scenes fresh throughout the entire location and allowed each director's mind to not get bogged down and exhausted. It is uncertain how the pilot will connect, but under the constant guidance of the director of photography the it should connect smoothly. If, as a pilot, it does not piece together smoothly, it will still play on the web. My concern was more with the learning experiences of the students than the quality of the final pilot. Producing a web series on its own is something to be proud of.

The rise of video streaming services like Netflix and Hulu Plus has greatly expanded visual storytelling on screen. As video streaming services have become more popular, they have begun investing in original content. Netflix released its first original episodic series, *House of Cards* (Willimon) at the beginning of 2013, and has also purchased web series such as *The Guild* (Day, 2007). Major networks are even creating web series with their own original content. The streaming services then buy these non-funded series and give the shows financing to expand and develop. The goal of this project is not to be purchased, but to use the Internet to access audience. Due to the success of video streaming, I plan to air the pilot broken down into a web series format.

Behind the Scenes of *Too Damn Early*

I have participated in numerous experiential learning projects in which I was a producer. With this project I took on numerous roles, the two most important being the creator and instructor. These positions required me to create the course, select students to fill specific positions, and create an episodic TV pilot. This experiential learning project allowed myself and the students involved to work with a fictional narrative, compared to most immersion projects at Ball State University that have a non-fiction focus.

Before carrying out this project I had doubts as to whether I would learn anything new. I thought this project was going to be nothing more than giving a group of deserving students an opportunity to have a similar experience to what I received in my collegiate career and a chance to create fictional television, a course rarely, if ever, offered at Ball State³. I was wrong; the project gave me the opportunity to create episodic characters, a cast, a pilot, a crew, and a course, all things I had never done before. I also had to figure out how to provide five undergraduates with equal levels of responsibility.

Course Creator

Creating this course was extremely difficult, as I have not been trained to create or instruct a course. Instead, this course was merely a recreation of my ideal immersion project. The students were graded on their performance and participation (see Appendix A), and each student was given a position on the production team.

³ Ball State University Telecommunications Department annually offers only two fictional narrative immersions: the Cinema Entertainment Immersion project in the spring semesters and the Summer HD Movie during the summer sessions.

One of the great things about immersion projects is the hands-on experience that students receive. I wanted to help the students further their talents in the specific positions where they had strengths, and give them the opportunity to direct. With directing, a student can take control and put his or her imagination to work.

I feel as though I am skilled in assembling a production team. When it came time to find deserving undergraduates, I had no problem finding students or mentors. Having a production mentor was something that I had appreciated in past immersions. I chose my director of photography, a sixth year senior who could guide all the students on the production side of things. I picked the rest of the students based on the roles that I needed to fill. I found students who had already developed the skills for certain positions: professors or peers had recommended the selected students, or they already had a prior professional relationship with me. None had previously participated in an immersion course. By choosing junior-level students, I ensured that they left the project with at least three semesters left, giving me the opportunity to spread the word about their talents to professors. Three of my five juniors have already started working on new immersion projects. The students were all immediately interested. I made sure that a student was not going to be put in a position that they were not content with. To have a successful end product, I believe that a crew has to be dedicated, and they have to want to have a final product. Giving the students the opportunity to direct an episode of the web series reinforced their investment and helped with their dedication.

By giving students the chance to direct a portion of the pilot, I showed that I trusted their opinions, making the pilot more like “our” creation and less like “my” creation. It is unusual to let so many different people direct one product, but it worked with each student directing based on the breakdown of webisodes. This proved to be a little tricky because we chose to film based

on location, not scene order, so we had to switch directors during scene changes. However, this method proved to be useful because it allowed directors to only direct for small amounts of time, keeping team members from getting too stressed.

Working in a small group to complete a pilot is not very common. In the professional world, major TV shows are made by hundreds of crewmembers that work in small groups inside different production departments. However, I believe that working in a small group was better for the project. A small group meant fewer voices—with rotating the directors and giving each student some control, it would have been too difficult to agree on things with more people involved.

Even with the small amount of people I had working on the project, I found it challenging to act as a friend, mentor, and creator. I had to really think about how to handle the students involved. It was very challenging to be a friend and the person in charge. I had to make sure I was able to take on all those roles without ruining one or the other. I made sure to always be friendly with my crew and to try and engage in their life outside of the pilot. When it came time to either discipline or guide I had to be careful with my words. I made sure that, if there was a problem, I explained each situation to the students and helped them understand how to make the situation better. I avoided speaking to the students as if they were inferior; I viewed all of the students as my peers. In my past experiences as a student in immersion projects, I never felt looked down upon by my instructor.

Show Creator

Despite possible complications, I knew what I wanted to do for my final creative project for graduate school, and I pushed myself to try and accomplish something I had not done yet. In my time at Ball State University, I have had the pleasure of creating short films, commercials,

documentaries, live television, and a web series. With my love for episodic television, I knew that I wanted to create a pilot episode for an episodic series. I was never specifically taught how to analyze television. Instead, during my undergraduate degree, I developed the skills to critically analyze film, and applied those skills to television series. I learned to critically analyze and breakdown the structure of a pilot on my own by examining the episodic patterns that I have uncovered from watching a variety of shows.

Like many shows, my episode has a main character and an ensemble cast who will develop over time. I had to make sure that the audience gets to know the main character in the beginning of the pilot before meeting more characters.

My script has five main characters (see Appendix C). I did not want to have a story that completely focused on one character. I wanted to give the audience the chance to connect with the show and find a character to whom they can relate. David, the main character, gives the show focus, but it is the supporting characters, Bryan, B.J., Curtis, and Jordan, who really bring the show to life. As the project is only a pilot, I knew I had to give the audience a taste of the characters without completely explaining who they are. I wanted to leave room for development and explanation in the series if it were to go past the pilot.

Characters might seem great in a script, but they can only fully reach their potential if they are properly cast. There are a lot of students in the Telecommunications Department at Ball State University who do not know how to hold successful auditions. Suffering from a weak connection to the Theatre Department, it was up to my team and I to get the word out. We decided that we would use Facebook to reach out to theatre students and our friends to come audition. We created flyers and spread them around campus. We made our presence known to the theatre students. Ultimately, we had about 40 people, students and some non-students, come

and audition for us. Dialogue packets to prepare for the audition were available for students while they waited during the audition (see Appendix B). Once the actors entered the audition room, we made sure to not only pay attention to their acting, but also to evaluate their personality. Finding personalities that match the characters is key when picking a cast. No matter the level of acting skill, if a person's personality is similar enough to the character, with proper directing, the actor will seem as if he really is the character on screen. The actors whom we chose felt real; their personalities resembled their characters. The students in the course came to an understanding of the process of holding auditions and taking into consideration the characters and the cast dynamics.

Dealing with things like actors, characters, and story development are things generally related to fictional storytelling. At Ball State University, there are few immersion opportunities that give the students a chance to work in fictional storytelling: the Cinema Entertainment Immersion (CEI) and the Summer HD Movie. CEI is an experiential learning project where students from the English, Telecommunications, and Theatre Departments work together toward the completion of a short film. The Summer HD Movie is the only long-form fictional narrative immersion offered. However, it has not necessarily succeeded in accomplishing its goals. In previous years, the final products have been delayed repeatedly⁴. Regardless of finished products, there needs to be more options and diversity in the fictional narrative formats introduced to the students than just the two possibilities that only take place during the spring and summer semesters. At the very least, students should have an opportunity in the fall semester as well.

⁴ *Nerdyvana* (L.Saylor, 2011), *Revisited* (K.Saylor, 2010), *Bloody Good Movie* (Finnen, 2009).

Immersion projects in the Telecommunications Department tend to be focused on non-fiction narratives, generally because the university defines immersive learning as working with a community partner. Unfortunately, I believe that restricting immersions to non-fiction-based work can hinder students from being well rounded for their future endeavors. I have made documentaries and commercials, but that is not what I want to do in the future. These were just the options and opportunities I could choose from during my time at Ball State University. When students are trained for non-fiction media, they may find it hard to transfer to the creation of fictional narratives. For example, in fictional media, students have to be able to handle multiple takes, pay attention to minor details on camera, and work with actors and a script. Students are also not trained on the difference in production styles between fiction and non-fiction. The students of Ball State University should have the option to be trained in a variety of media formats so they are better able to choose a career path after graduating.

Furthering Television Experiential Learning

This creative project was not about graduating, it was about passing along the knowledge that I collected while I was at Ball State University to a group of talented and deserving students, while instilling in them some thought toward the career option of fictional television. This project was about pushing myself to go bigger, to develop further, to be better than I was, and to leave Ball State University with the confidence that no matter the size of the project in the future, I would be prepared to take it on. An episodic pilot can be intense work, ranging in length from 40-60 minutes. By creating this pilot I proved that comedies can be episodic. My goal is to have

a career in episodic television, and by creating this pilot I gave my students and myself a chance to experience long-form episodic storytelling.

As my students created the pilot, they were able to develop characters over time. My students had the chance to work with trained and untrained actors, which gave them the opportunity to direct a variety of people. By directing, the students were able to take responsibility for specific scenes, as well as create their vision of the script. This was the first time I had let others direct my script, and it gave me a chance to prepare myself for a possible career in writing, where your personal interpretation may not match the director's. This project gave us all a chance to practice for the real world. By working in a small group, we were able to practice good communication and teamwork.

A problem that most, if not all, production students will come across is the difficulty of acquiring filming locations: sometimes schedules do not line up, and sometimes the owners of the locations will not allow filming. When acquiring a big location, like a bar, it has to be filled with extras. Another recurring problem that students deal with is getting extras. Free pizza and drinks can only gather so many of your friends. Keeping a friend or a student committed can also be quite challenging. Unfortunately, our producer quit halfway through filming. He was going to drop out for the rest of the semester, but decided to finish it out. However, he chose to not return to the project, forcing me to take on more responsibility as the producer. Most of my background is in producing, so taking on the rest of the position halfway through the semester seemed to be a smart idea. After losing my producer during the filming process, I also lost my post-audio editor. The graduate student who was going to donate his time was no longer available. Once again, I had to step up. I decided to develop my audio skills further, and take on the task along with my undergraduate audio student. Now, looking back, I wish I had not taken

on so many responsibilities. Toward the end of the project I became stressed and frustrated, which kept me from having a clear mind and hampered my problem solving. Some of my frustration came from moments during filming where I felt like we got lazy in production. For example, sometimes, when a scene was very short, we would not write down any descriptions of how each take went or use the clapboard. Having those descriptions in postproduction were really helpful, and it slowed me down when we did not follow proper production practices all the time.

When taking on a project of this size there is no room for procrastination. We got off to a late start because I spent too much time in the writing process, which caused us to start filming later in the semester than most of us preferred. If I were to do this project again, or if the university replicated it again, I would recommend having the script written before the semester of filming takes place. Ideally, I would have worked with the English Department, like in the CEI project, and had scriptwriters work to develop a script. Having a team of writers would better simulate the actual television writing process, and give students a chance to experience developing a pilot with a team of writers. Working with other departments on campus can bring in numerous resources to strengthen the quality of the project. Having an arrangement with the Theatre Department for example, once again similar to CEI, would give the theatre students the option of participating for a grade. Theatre students can be very hard to acquire for productions, so being able to offer them a grade would help with their dedication and motivation. I also think that working with the Music Department would be very beneficial for telecommunications students. Often students search all over the Internet for free music. Collaborating with the Music Department would give music students a chance to develop original scores and music, while giving the telecommunications students a resource for copyright-free music. This

collaboration would also give the audio production students a chance to work with a composer. I would also change the role of the graduate student. Because this was the first time for the course, I held too many roles. Involving writers, a full production team, and an editor would eliminate some of the duties of the grad student and create more opportunities for student involvement. The grad student would then serve as the showrunner and executive producer, along with a professor who would serve as the executive producer and advisor.

Experiential learning can be the most effective learning style, especially for college students. Giving students the opportunity to have responsibility in a professional setting is the best method of preparing them for their future careers. The theory behind experiential learning is that students learn from someone who has previous experience and an understanding for the material. With mentoring, the students can achieve their goals on their own with support and guidance that gives them the confidence to fully perform their assigned responsibilities. The students deserve a chance to use their imaginations in a fictional setting. Offering more opportunities to work creatively in fictional narratives will strengthen the storytelling abilities of our students. The students involved were able to experience working in episodic storytelling, a narrative form on the rise in the industry and one that is not currently offered at Ball State University.

The Telecommunications Department already has the foundations for a successful fictional narrative immersion in the CEI course, but it needs to evolve. Using this project and course structure as a guide, our department's capabilities and strengths can grow. The department's success in non-fiction narratives results in a neglect of fictional ones. A balance of narratives in the Telecommunications Department would create an opportunity for both the

department and Ball State University to add captivating storytelling to their already stunning production value.

It is hard to debate the importance of non-fiction storytelling against fiction storytelling to society. I have enjoyed being involved in non-fiction immersion courses during my time at Ball State University. I was involved in the Your Downtown Muncie Project where students provided free commercial services to local businesses in downtown Muncie. In a society filled with advertising, it is important for smaller businesses to invest in local and regional ads in order to stand out and stay alive. That project led me to four semesters in the Visit Indiana immersion course with the Indiana Office of Tourism Development to develop tourism ads for specific locations and counties across Indiana. Those projects led to my investment in and love for the state of Indiana. I wanted to see more and let the rest of the world know that Indiana was not just cornfields, the Pacers, the Colts, and the Indianapolis 500. My passion led me to produce an experimental documentary called *Made In Indiana* (Vella, 2012) that attempted to showcase the true beauty of Indiana. All of these projects were meant to help and better the state of Indiana. I appreciated every skill that came from my involvement with those projects, but the most rewarding part was the interaction with society, the inspiring Hoosiers I had the pleasure of getting to know, and those who I was able to affect with the videos that my peers and I had created for their favorite location, hometown, and home state.

Meeting all those people left me with great new and diverse characters for fiction. That was the downside to my major involvement in non-fiction projects; I had stories and characters constantly swirling around in my head, but nowhere to release them. I have always found fictional narratives to be the toughest form of storytelling. Through imagination we are able to tell new stories or even retell old stories with a new perspective. Fictional narratives allow the

creator to express his opinions and concerns to and about society. Through fictional narratives, the audience is given an opportunity to view problems in a different reality. They help the viewers evaluate their feelings about the characters within the story, who often remind the viewers of people in their actual lives. People come home and turn on the television in hope of escaping into a different reality where problems are prettier or more dramatic. People put themselves in the shoes of their favorite characters and picture themselves in a new world. Television gives viewers a new reality that makes their life seem worse or better. Society relies on television to help people progress and make them smile at the same time.

The Telecommunications Department's success is rising, but if it does not continue to strengthen the skills of its students, it will eventually hit a peak. It does not have to—the students might not be attending film school, but that should not stop the department from giving them diverse opportunities to become the best storytellers they can be and a chance to choose different career paths within the industry. My course design will not make the Telecommunications Department the best in television, but it will inspire students to consider a future in long-form fictional narratives. If students are given a chance to regularly practice fictional storytelling, the department will see an enhancement in the overall quality of production and story value in products coming out of the department. The continuation of the course would allow the students to have a more rounded resume, and give them the opportunity to experience different production styles while they are in school.

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Appendix A

Course Syllabus

OVERVIEW:

The TV Pilot/Web-Series is a 44-45 minute TV single camera pilot to be filmed in the fall and aired in the spring as 6-9 webisodes. The project serves to educate and provide resource for students and professors. The project provides an immersion-based class for students to experience a simulation of the fictional television production process. With students collaborating in positions that they consider strengths and position which they wish to pursue more. Each student will have the opportunity to at least direct one 4-5 minute episode of the web-series. The switching of the directors allows for the student to simulate the TV industries rotation of directors per episode. This projects intention is to provide knowledge and an understanding of TV production and to introduce TV to students for possible future career paths. At the end of the project professors will be able to see the work of these students in hopes of letting the students repeat this experience on their in the future and to even be considered for future immersion projects being run by professors. Students will be assigned specific production roles and will be advised by a veteran student or grad student in a shadow/mentor partnership.

Grad student Ryan Fernandez who is using this project as his final creative project for grad school is leading this project. He will be simulating the show runner position in the creation of his pilot. While providing undergrads with an opportunity to work in TV production and to strengthen skills in order to be recommend for future department projects.

COURSE GOALS:

- 1). To introduce and educate on the workings of TV production.
- 2). To produce a quality and professional digital TV pilot to air as a web-series.
- 3). The production of a 44-45 minute pilot, which consists of 7, 4-7 minute webisodes.
- 4). To introduce a TV focused immersion project.

ATTENDANCE POLICY:

Missing meetings and production is strongly discouraged. Failure to complete assignment will not be accepted without a deadly serious reason. Class discussion and participation are essential components of this course as are informal class discussions and presentations (see assignments and group dynamics below).

COURSE ADAPTATIONS OR ACCOMMODATIONS:

If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.

ACADEMIC HONESTY AND INTEGRITY:

Students of the university must conduct themselves in accordance with the highest standards of academic honesty and integrity. Academic dishonesty by a student will not be tolerated and will be treated in accordance with the "Student Academic Ethics Policy." Plagiarism and violations of copyright policies are a form of academic dishonesty and are treated as an ethics violation. If you have questions or concerns about what constitutes plagiarism or theft of intellectual property, please speak with me.

PROJECT OVERVIEW/EXPECTATIONS**1). Director**

- each student will be given the opportunity to direct at least one, 4-5 minute webisode.
- responsible for developing things like storyboards, character direction notes, and other preproduction needs.
- work in collaboration with creator Ryan Fernandez on reviewing the episode and the direction the story needs to go.
- work with audio in regards to episode.

2). Producer

- work along with creator Ryan Fernandez in learning the proper role of producer.
- organize crew and cast meetings
- help organize auditions
- keep a production book
- acquire all proper legal forms
- acquire filming locations
- managing the crew
- serving as a PA whenever needed.

3). Assistant Director

- controls all of the cast and crew during production
- ensure that props, wardrobe, and extras are running smoothly on schedule.
- developing a schedule for production and to maintain that schedule on set.
- assist in auditions
- serve as a PA whenever needed
- work in collaboration with creator Ryan Fernandez in managing and filling the role properly.

4). Director of Photography

- develop storyboards
- location scout
- develop aesthetic design
- handle lighting and camera when on set.
- mentor production assistants on set with focus on the DP position.

5). Production Assistant

- assist in all forms of production
- work directly with the Director of Photography
- learn from a variety of positions throughout

6). Assistant Writer

- work along with creator Ryan Fernandez in developing, writing, and editing the pilot script.
- serve as a PA during production.

7). Audio Production

- in charge of field audio during all production
- record all audio follie
- develop a sound effects chart
- discuss with each director about his or her episodes composition.
- learn and work along with Post Audio Grad Student.

Weekly Updates

All students must send Ryan a weekly email update, EVERY week on Sunday, by 11pm. Failure to do so will result in a drop in the letter grade. The update does not need to be extensive, just a quick summary of the week's activities and what goals are planned for the following week.

POSITIONS

Creator: Ryan Fernandez

Director: Alternating

Assistant Director: Anna Hartwick

Producer: Scott Cain

Director of Photography: Andy Mesin

Production Assistant: Ben Redar

Assistant Writer: Sam Kidd

Audio Production: Heather Bronge

Post Audio Grad Student: TBD/Ryan Fernandez/

Director, Assistant Director, Producer, Director of Photography, Production Assistants, Assistant Writer, Audio Production

- TENTATIVE SCHEDULE - FALL 2012

Aug-Sept -> Scripting

September -> Finishing Script

September ->Begin pre-production

October -> Auditions

Oct-Dec -> Production

Appendix B
Audition Script Packet

David

Is currently in a transition in his life. After dealing with what becomes his ex-girlfriend, Sandy, who is bonkers. David is a relaxed guy who is trying to break away from his past. He is ready to shed college and start fresh. He now has a new job at the radio station where he works with Bryan. David is able to keep up with the Bryan's friends and really show he is. He was once under the control of Sandy and her ways, but David is ready to be his own new man.

FADE IN.

EXT. OFFICE BUILDING - MORNING 1

A nice pair of dress shoes walk down the city street. DAVID, a young twenty something dressed for business in the city. Excited about his day and walks with coffee in hand and earbuds in. He stops to get a newspaper. He folds it up and places in under his arm.

BRYAN (V.O.)
Good Morning world, it's a beautiful day to be alive. As for those who aren't, pour a cup of Joe in their honor. I'm Bryan Lawless and listeners this is a beginning of a beautiful relationship.

INT. RADIO STATION - BOOTH - MORNING 1

Bryan sits in front of the microphone. We can't see his face just yet. Just a man, his board, and his mic.

BRYAN
I am not going to sit here and tell you this is my first show in the real world. This ain't my first rodeo and I will not be playing any country music.

INT. ELEVATOR - MORNING 1

David attempts to stand confidently between two business men.

BUSINESS MAN
(Muffled)
What you reading?

David notices that the man is talking to him. He takes out one of his earbuds, music blast through his headphones.

DAVID
Excuse me.

BUSINESS MAN
USA Today, Times?... L.A or N.Y?

DAVID
(trying to act cool)
Read those already, local is my morning thing.

The elevator comes to a stop and the doors open Business Man steps out. David looks over to the other man in the elevator.

DAVID (CONT'D)
I totally look legit. I don't even
read the paper.

INT. RADIO STATION - BOOTH - MORNING 1

David is walking by the booth window. Bryan's face and clothes are still hidden.

BRYAN
In fact the majority of music I am
actually licensed to play is well
pretty unheard of. So bare with me
and call in. My show is our show
and your listening to Bryan Lawless
way too damn early.

Bryan puts on some older instrumental music.

The On-Air light goes off.

David walks into the booth.

BRYAN (O.S.) (CONT'D)
Your late, your overdressed, and
congratulations you are one of two
people who work at the station this
early.

DAVID
Where is everybody else?

BRYAN
It's like 6 a.m., anybody who is
anybody doesn't have to come to
work until like 6 a.m. and anybody
who is somebody can come in at 10
a.m.. Those with actual names come
in whenever.

He stretches and offers up a handshake.

BRYAN (CONT'D)
Bryan Lawless.

David seems confused as he sips his coffee and shakes his hand.

DAVID

So does that mean you come in
whenever?

BRYAN

Nope 6 a.m. is the bottom of the
talk to public list.

DAVID

At least it's not the bottom of the
can't talk to public list.

BRYAN

You know how to keep up David, but
if your gonna be late again just
call the station phone and let me
know. As for today just get a vibe
for how we do things.

INT. CALLER #1 BEDROOM - MORNING 1

A messy bedroom with a half dressed person in the middle,
CALLER #1.

CALLER #1

I am not really sure what most
people do to wake up in the
morning, but I'm a runner.

BRYAN (V.O.)

Nothing like a nice morning stroll
through the neighborhood.

CALLER #1

Oh no, I just run really fast in
place in my room.

BRYAN (V.O.)

Does that work?

CALLER #1

I just close my eyes and picture
myself being chased after someone
and just start running real fast...

The caller begins to snore...

BRYAN (V.O.)

Hello? Caller you still there?

Sandy

A current employee with hopes of getting promoted to manager at the Bridal Shop. The type of girl who has her wedding planned out in a scrapbook. She eats like an uptight princess (tiny food cutter, napkin dabs, & wine smeller). Sandy is always smiling, sometimes too much. She is just ready to have a baby (she fakes a pregnancy) with David and begin their lives together. She is miss Susie homemaker and it can be really too damn cheery.

DAVID (V.O.)
During college things were great
and it was fun. Now she is just so
serious.

Sandy is standing next to David who sits at the table with a
blank stare at his plate, as if he is in deep thought. She
is filling his wine glass.

SANDY
You know David we have been
together for quite some time now.

DAVID
Only two years.

SANDY
I just feel like we have begun
shaping our lives together.

DAVID
You still work at the bridal shop.
I'm the only one who has shaped
anything.

SANDY
Once Debbie promotes me to manager
things are going to be very
different for me and for us. When
the time comes I'll be able to get
any dress I want at a discounted
rental price.

David is very freaked out by Sandy, who looks at David with
an overdone smile. He begins to eat away at his food to avoid
commenting.

DAVID (V.O.)
Sandy is great, but...

INT. RADIO STATION - BOOTH - MORNING 1

David is now sitting down in the booth and talking intently
with Bryan.

BRYAN
Sandy? What is she a pink lady?

DAVID
It's short for Cassandra.

He grabs the bag of tampons and empties it out in the sink. He begins using the bag to breathe into to stop a panic attack. As he is breathing he begins to stare hard.

He sees a couple pregnancy tests in the trash can. A look of disbelief comes over him.

DAVID
(whispers)
Negative.

BRYAN (O.S.)
(from the phone)
Roger that! What's negative?

He leans down closer. Still negative.

DAVID
(a little bit louder)
Negative?

He grabs them out of the trash and throws away the tampon bag.

DAVID (CONT'D)
She was bluffing. That sick psycho was bluffing. That idiot lied and left the evidence in the trash can.

David has a look of fury.

DAVID (CONT'D)
What's your address?

David leaves the bathroom whipping the door open and looking furious.

INT. SANDY'S HOUSE - DINING ROOM - NIGHT 2

Sandy is cleaning up the table. David enters. He walks up to two bottles of wine on the table near him.

DAVID
You mind if I have these bottles.

SANDY
Well sure sweetie, I won't be needing those. You know what's mine is yours now.

DAVID
Well that's nice, but I can't just take them. How about a trade?

He tosses one of the pregnancy test at her and grabs one bottle.

DAVID (CONT'D)

One for each.

He tosses her the other pregnancy test and grabs the other bottle. Sandy knows she is busted.

SANDY

Sweetie baby these were cheap and not real. I know that I am pregnant. I can feel little Davey.

DAVID

First of all no way in hell would a kid of mine be a junior. It will build their own legacy. Second of all... YOU'RE NOT PREGNANT!

SANDY

How do you explain my period, it's not here? I mean I messed up on my pills last week and I have been really stressed about it, but it should be here by now.

David pulls the cork out of one bottle with his teeth and spits it to the ground. He takes a swig.

DAVID

I am done Cassandra. Goodbye.

David exits chugging one of the bottles of wine.

EXT. SANDY'S HOUSE - NIGHT 2

David comes out of the house. Sandy follows to the door in a panic.

SANDY

David! Where are you going?

He takes a big swig from the bottle of wine and turns back to look at Sandy.

DAVID

Going on an adventure...
(starts to walk away,
turns back)
Maybe I will find your period...

Bryan

From college radio dj stud to hosting talk radio way too early in the morning. Bryan doesn't let this stop him as long as he has a mic the world is his to take. David works with Bryan and is often late and has to call into the station phone. Bryan uses this to his advantage and puts David on-air without him knowing. Bryan lands it hot with callers for David's whacky story. Bryan is the nice guy; a true man of the people and he just wants to help David get on his feet with some new friends without the stress of women.

He introduces David to his friends B.J, Curtis, and Jordan as he joins their trivia team. Bryan is sly, good with words, and your average buddy.

FADE IN.

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A nice pair of dress shoes walk down the city street. DAVID, a young twenty something dressed for business in the city. Excited about his day and walks with coffee in hand and earbuds in. He stops to get a newspaper. He folds it up and places in under his arm.

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(Muffled)
What you reading?

David notices that the man is talking to him. He takes out one of his earbuds, music blast through his headphones.

DAVID
Excuse me.

BUSINESS MAN
USA Today, Times?... L.A or N.Y?

DAVID
(trying to act cool)
Read those already, local is my morning thing.

The elevator comes to a stop and the doors open Business Man steps out. David looks over to the other man in the elevator.

DAVID (CONT'D)
I totally look legit. I don't even
read the paper.

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actually licensed to play is well
pretty unheard of. So bare with me
and call in. My show is our show
and your listening to Bryan Lawless
way too damn early.

Bryan puts on some older instrumental music.

The On-Air light goes off.

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Your late, your overdressed, and
congratulations you are one of two
people who work at the station this
early.

DAVID
Where is everybody else?

BRYAN
It's like 6 a.m., anybody who is
anybody doesn't have to come to
work until like 6 a.m. and anybody
who is somebody can come in at 10
a.m.. Those with actual names come
in whenever.

He stretches and offers up a handshake.

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Bryan Lawless.

David seems confused as he sips his coffee and shakes his hand.

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whenever?

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Nope 6 a.m. is the bottom of the
talk to public list.

DAVID

At least it's not the bottom of the
can't talk to public list.

BRYAN

You know how to keep up David, but
if your gonna be late again just
call the station phone and let me
know. As for today just get a vibe
for how we do things.

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A messy bedroom with a half dressed person in the middle,
CALLER #1.

CALLER #1

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people do to wake up in the
morning, but I'm a runner.

BRYAN (V.O.)

Nothing like a nice morning stroll
through the neighborhood.

CALLER #1

Oh no, I just run really fast in
place in my room.

BRYAN (V.O.)

Does that work?

CALLER #1

I just close my eyes and picture
myself being chased after someone
and just start running real fast...

The caller begins to snore...

BRYAN (V.O.)

Hello? Caller you still there?

B.J

A fraternity alumnus who has found himself working in the mailroom of a large office building. The same building that Curtis, Jordan, Bryan, and David work in and he loves it. B.J has a different outfit for every floor he delivers mail in. He tries to blend in and get tight with everyone in the building. B.J is practically friends with everyone in the entire office building and isn't afraid to show it. He also just happens to know what is inside everyone's mail when he delivers it. B.J is surprisingly good with the ladies and is definitely the team clown, where they call him Broadway Jones for his mad trivia skills focused on musicals.

INT. DAVID'S CAR - MORNING 4

DAVID

Very brief and interrupted by a phone call from Sandy. She has to give me something. Who knows what that means?

INT. CALLER #3 - MORNING 4

Stuck in traffic again.

CALLER #3

Where did you find this guy!? He works for a radio station and doesn't even own a radio. He never shows up to work on time, AND HE IS A LITTLE LATE ON HIS TRAFFIC UPDATE!

David is in the car next to him in the background.

INT. OFFICE BUILDING - ELEVATOR - MORNING 4

David stands in the back corner of a semi-filled elevator. B.J enters through the doors at the last second. Dressed in a suit and tie, carrying a briefcase.

Steve, Donald, Ron and Kathy ride the elevator with David and B.J. Everyone is dressed for work. He greets Steve first.

B.J

Tower of Terror!... Steve what's up man? How was that deer jerky gift basket your uncle sent you.

STEVE

His best season yet?

B.J

Let me get at that some time. Gotta love me some deer jerky, but not as much as I do reading...

He slaps his briefcase.

B.J (CONT'D)

Am I right? Kathy, Donald, Ron? I know you all have been reading up a storm. Ron I know your readers plus points are soaring.

Kathy and Donald agree with smiles.

RON
(humble, but excited)
5 free books this past month!

The elevator stops and Donald and Kathy exit.

It closes.

B.J turns back to recognize David.

B.J
(business like)
David my man good seeing you today.
You're looking quite well. I sure
had fun last evening.

DAVID
You work here too?

B.J
I like to think that I work
everywhere. I don't conform to one
office. I see myself as a gift
giver to the work force.

The elevator opens once again. B.J gets off.

B.J (CONT'D)
Have a good day David.

DAVID
You too man.

INT. EMBRACE DATING SERVICE - MORNING 4

Jordan is sitting in a office across from a gentlemen, Mr. Stemple. A relaxed man with calming demeanor. He tries to be gentle.

MR. STEMPLE
Here at Embrace we really want to
help our members through the entire
process to a successful
relationship. How do we define a
successful relationship?

JORDAN
(unenthusiastic)
Connecting two flames to make a
fire. By Embracing love from the
beginning to happiness.

Curtis

They call him Captain Baker and his is your average gay man who is into sports. Curtis is one of the most masculine secretaries you will find around. He is a cousin with Jordan. Curtis is always messing around with B.J. He holds himself up like an adult until its time to have some fun. Curtis is a man who sees himself as the quarterback who appreciates a linemen size man.

BRYAN

I thought he could join us for a night of trivia. I figured none of you got to meet him at the party the other...

CURTIS

I don't remember anyone as cute as you.

B.J

He's gay, like literally gay. He's trying to see if your a homophobe.

CURTIS

Dammit Broadway! Why do you always have to tell everyone I am gay.

B.J

Why do you have to try and make gays creepy.

CURTIS

It's just for fun...

Curtis turns to David.

CURTIS (CONT'D)

Sorry man. Did you at least get the number of whose bed you slept in?

David looks over at Jordan.

DAVID

No, I uh was kind of rushed off. I wish I would have...

B.J

If she is friends with us I am sure she will be around.

Jordan smiles, but tries not to look up.

MAX (O.S.)

Gooooo Evening Trivia Fans! I am your host...

At the front of the bar is the trivia host, MAX. A upbeat and peppy twenty something in bright clothing.

MAX (CONT'D)

Max. First off lets go over the rules...

Sitting at the table is B.J, a twenty something in relaxed clothes. Next to him is Curtis, a twenty something in dress pants and button up shirt. They have a couple pitchers of beer on the table.

BRYAN (CONT'D)
Guys meet David. David, this is
Curtis and B.J.

They both greet him.

DAVID
And you must be the famous Remix?

Jordan's back is to them.

DAVID (CONT'D)
I heard your quite the Hip-Hop
guy...

Jordan turns around. David is shocked by the reveal. Jordan is stunned by the reveal. David isn't sure what to say.

JORDAN
Yea... hey. I am gonna get a drink
at the bar anybody need anything?

Everybody is good. Everybody, but Dave waves her off.

DAVID
Um, I'll have a...

Jordan just keeps walking without looking back.

B.J
So rookie what in the world could
you possibly have to contribute to
the Triv-anomics?

DAVID
Um...

CURTIS
So David... what team are you
rooting for?

Jordan returns back to the table with a beer.

JORDAN
What the hell are you even doing
here new guy?

DAVID
I...

Jordan

She's got to be somewhat tough if she is just another one of the guys and Bryan's roommate. Jordan will tell you how it is, but there is this underlining of sweet human underneath. Jordan is supposedly pretty cool. She is clutch when it comes to lyrics & quotes in the Trivia match-ups. She even comes in handy on hip-hop questions. Jordan picks on David a bunch; there is a connection between the two but its a little rough at first. She might be one of the guys, but don't count her out Jordan is a cutie, but she isn't easy to keep up with.

EXT. BRYAN'S HOUSE - NIGHT 2

David is in the front yard walking up to the house. He throws one bottle of wine hard to the ground. He begins spinning the other bottle around.

There is a guy near the door smoking. David drinks the rest of the bottle as he approaches him.

DAVID
CENTRIFUGAL FORCE!

David tosses the bottle over his head and enters.

INT. BRYAN'S HOUSE - NIGHT 2

MONTAGE

People dancing.

People drinking.

People making out.

INT. BRYAN'S HOUSE - JORDAN'S BEDROOM - NIGHT 2

David's head drops to a bed. Dressed in only boxers and socks.

INT. BRYAN'S HOUSE - JORDAN'S BEDROOM - MORNING 3

A beautiful twenty something woman in short shorts and a T-shirt stands in the doorway. She is drying her hair with a towel.

JORDAN
Hey I suggest you wake up now!

David is sprawled out at the end of the bed. She smiles and then curls the towel up and whips him with it.

DAVID
Ouch! Ahh sorry. I didn't mean to pass out here. Wherever here is?

JORDAN

You better go before my husband gets here.

DAVID

YOUR HUSBAND! Ahh no, no, no. This can't be happening. Why are women cruel?

JORDAN

Oh no did you hear that? You have to leave! He is home!

David jumps up out of the bed and begins to scramble. He trips over his feet as he picks up his clothes. He tries to put them on while trying to leave at the same time.

HALLWAY

Jordan leans her head back and talks down the hallway.

JORDAN (CONT'D)

(manly)

Hello, sweetheart! I am coming directly to the bedroom for you.

BEDROOM

BRYAN (V.O.)

It's TOO DAMN Early and I'm Bryan Lawless. Good morning everyone...

David only in boxers pick up his clothes. Jordan points towards the window. David looks at her confused at first, then just goes with it. He is almost through then turns around real quick towards Jordan.

DAVID

I'm really sorry. I never would have if I knew you were married. I apologize if I influenced anything.

David heads out the window in a hurry and bolts off across the yard.

BRYAN (V.O.)

I hope your head is in as much pain as mine from last night.

INT. BRYAN'S HOUSE - KITCHEN - LATER - NIGHT 4

Jordan is dumping all the excess pretzels, popcorn, and chips from the bowls into one bowl and adds plastic wrap over it.

She walks into the living room.

INT. BRYAN'S HOUSE - LIVING ROOM - NIGHT 4

Everyone is gone. David is asleep on the couch. Credit music is rolling from the movie. The lights are dim.

Jordan flips the lights on.

David wakes up.

DAVID
It's happening again.

JORDAN
Sorry, I just figured you would want to sleep in your own bed. So you can finally, maybe get to work on time.

DAVID
Sorry about that. I will get up and of here.

David heads for the door.

Jordan does too.

JORDAN
We need to talk.

DAVID
I would agree.

JORDAN
Look the night you think we had...

David kisses her.

Jordan starts to freak and pull away, but she gives for a second then enjoys, but only momentarily before she pushes him off.

JORDAN (CONT'D)

David not cool. We didn't even hook up the other night. You passed out on top of me in bed. I couldn't move until you rolled over at like 4am. My body didn't un-numb until 5.

DAVID

What you mean we didn't hook up? But I thought that we... You and I both drunk, and you took me too your place...

JORDAN

(hello captain obvious)
My bedroom at Bryan's house... remember your here still, I am still here. You haven't left. I am trying to go to bed, you know.

David is just in shock and utter confusion. Still staring at Jordan.

DAVID

I uh Um...

JORDAN

Lets keep it arms length pal.

She reaches from a distance to slaps his ass as he leaves.

EXT. BRYAN'S HOUSE - NIGHT 4

David stands just outside the door as it shuts behind him. His life just flipped once more.

DAVID

Now that's a twist.

FADE TO BLACK.

Max

The trivia host who has a cool guy vibe. He is quite the energetic announcer and host. He can gather a crowd's attention very easily. When he is not hosting, he is a chill vibe kind of guy who knows a lot of facts.

BRYAN

I thought he could join us for a night of trivia. I figured none of you got to meet him at the party the other...

CURTIS

I don't remember anyone as cute as you.

B.J

He's gay, like literally gay. He's trying to see if your a homophobe.

CURTIS

Dammit Broadway! Why do you always have to tell everyone I am gay.

B.J

Why do you have to try and make gays creepy.

CURTIS

It's just for fun...

Curtis turns to David.

CURTIS (CONT'D)

Sorry man. Did you at least get the number of whose bed you slept in?

David looks over at Jordan.

DAVID

No, I uh was kind of rushed off. I wish I would have...

B.J

If she is friends with us I am sure she will be around.

Jordan smiles, but tries not to look up.

MAX (O.S.)

Gooooo Evening Trivia Fans! I am your host...

At the front of the bar is the trivia host, MAX. A upbeat and peppy twenty something in bright clothing.

MAX (CONT'D)

Max. First off lets go over the rules...

INT. BAR NIGHT 3 - LATER

The group is all huddled up at the table.

B.J
Alright Rookie this is all you.
First round, eat this cakewalk.

JORDAN
Otherwise find a new table.

The group is now huddled up. All eyes on David. The noise of the bar surrounds him.

CURTIS
Are you serious? Did you just skip
a childhood.

David looks at everyone staring at him before he takes the pin and writes the answer down. He leaves the table with the paper.

MAX
Who can you find in the trash can
on Sesame Street?

David and the group wait at their table for the results.

MAX (CONT'D)
The other green man, OSCAR THE
GROUCH!

The group cheers. Everyone puts their drinks up.

MONTAGE:

The group is back to thinking of an answer.

They are laughing

Cheering

BRYAN
It's either Grumpier Old Men or
Cocoon: The Return.

Celebrating.

JORDAN
I AM TELLING YOU KENNEDY SAID IT!

Jordan is up and dancing.

He points to Curtis and Jordan.

CURTIS
I work on the 4th floor.
Secretary. What? Say something.

JORDAN
Just got lunch with these guys.

Curtis and B.J notice Jordan dodge David a little.

B.J
Hey trivia practice is tonight at
Bryan's place...

CURTIS
You know Jordan's place...

They both hold back from laughing.

B.J
At 8.

DAVID
Alright, Cya then, have a good one.

David storms off.

INT. COFFEE SHOP - DAY 4

David is waiting in line at a coffee shop.

In front of him stands the trivia host. The host wears average clothing and has headphones on and a portable radio on his belt. The host recognizes him.

MAX
Hey STD guy.

A few people around the room whisper of the famous STD guy.

MAX (CONT'D)
That was a nice win you all pulled
out the other night.

DAVID
Hey thanks man. What you listening
to? Is that mp3?

MAX
Nah man it's my transmitter.

Appendix C
Too Damn Early, Pilot Script

11/14/2012

TOO DAMN EARLY
WEBISODE #107

Written by Ryan Fernandez

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FADE IN.

1 EXT. OFFICE BUILDING - MORNING 1

1

A nice pair of dress shoes walk down the city street. DAVID, a young twenty something dressed for business in the city. Excited about his day. He walks with coffee in hand, and earbuds in. He stops to get a newspaper. He folds it up, and places in under his arm.

BRYAN (V.O.)

Good Morning world, it's a beautiful day to be alive. As for those who aren't, pour a cup of Joe in their honor. I'm Bryan Lawless and listeners this is a beginning of a beautiful relationship.

2 INT. RADIO STATION - BOOTH - MORNING 1

2

Bryan sits in front of the microphone. We can't see his face just yet. Just a man, his board, and his mic.

BRYAN

I am not going to sit here and tell you this is my first show in the real world. This ain't my first rodeo and I will not be playing any country music.

(plays a country sfx)

NO THANKS!

3 INT. ELEVATOR - MORNING 1

3

David attempts to stand confidently between two business men.

BUSINESS MAN

(Muffled)

What you reading?

David notices that the man is talking to him. He takes out one of his earbuds, music blast through his headphones.

DAVID

Excuse me.

BUSINESS MAN

USA Today, Times?... L.A or New York?

FINAL (11/14/2012)

2.

DAVID
(trying to act cool)
Read those already, local is my
morning thing.

The elevator comes to a stop, and the doors open. Business Man steps out. David looks over to the other man in the elevator.

DAVID (CONT'D)
I totally look legit... I don't
even read the paper.

4 INT. RADIO STATION - BOOTH - MORNING 1

4

David is walking by the booth window. Bryan's face and clothes are still hidden.

BRYAN
In fact, the majority of music I am
actually licensed to play is, well,
pretty unheard of. So bare with me,
and call in. My show is our show,
and you're listening to BRYAN
LAWLESS way TOO DAMN EARLY.

Bryan puts on some older instrumental music.

The On Air light goes off.

David walks into the booth.

BRYAN (O.S.) (CONT'D)
You're late, you're overdressed,
and congratulations, you are one of
two people who work at the station
this early.

DAVID
Where is everybody else?

BRYAN
It's like 6 a.m., anybody who is
nobody comes to work at like 6
a.m., and anybody who is somebody
comes in at 10 a.m.. Those
important enough to actual have
names, come in whenever.

He stretches and offers up a handshake.

BRYAN (CONT'D)
Bryan Lawless.

FINAL (11/14/2012)

3.

David seems confused as he sips his coffee and shakes his hand.

DAVID

So, does that mean you come in whenever?

BRYAN

Nope, 6 a.m. is the bottom of the "talk to public" list.

DAVID

At least it's not the bottom of the "can't talk to public" list.

BRYAN

You know how to keep up, David, but if you're gonna be late again just call the station phone, and let me know. As for today, just get a vibe for how we do things.

5 INT. CALLER #1 BEDROOM - MORNING 1

5

A messy bedroom with a half dressed woman in the middle, CALLER #1.

CALLER #1

I'm not really sure what most people do to wake up in the morning, but I'm a runner.

BRYAN (V.O.)

Nothing like a nice morning stroll through the neighborhood.

CALLER #1

Oh no, I just run really fast in place in my room.

The caller closes her eyes and starts to run in place

CALLER #1 (CONT'D)

I just close my eyes, and picture myself being chased after someone, and start running real fast...

6 INT. RADIO STATION - BOOTH - MORNING 1

6

Bryan is just bewildered by this caller.

FINAL (11/14/2012)

4.

BRYAN
Does that work?

7 INT. CALLER #1 BEDROOM - MORNING 1 7

The caller begins to snore...

BRYAN (V.O.)
Hello? Caller, you still there?

8 INT. RADIO STATION - BOOTH - MORNING 1 8

David stands in the corner watching Bryan do his thing. They both laugh at the previous caller quietly.

BRYAN
I guess our caller should have
picked a slower monster to run
from... Alright, next caller.
(he connects the call)
What gets you up in the morning?

9 INT. CALLER #2 BEDROOM - MORNING 1 9

A stressed out guy sits on his bed. He looks as if he has been crying. His bed is messy.

CALLER #2
You know what helps me get up in
the morning? Having your
girlfriend break up with you the
night before. Then you don't sleep,
and for the rest of the week, you
go to work with a red face, red
eyes, and tissues overflowing in
your tiny little work trash can. I
might as well not go into work and
I ...

10 INT. RADIO STATION - BOOTH - MORNING 1 10

Bryan, with a surprised smirk on his face, as he purposely hangs up on the call.

BRYAN
Beep. Beep. Beeeeep... Ah we must
have lost you caller. Keep it
together, buddy. Go to work and go
to a bar and find someone new, we
know she has. Cheer up pal.

FINAL (11/14/2012)

5.

Bryan plays a cheerful tune.

BRYAN (CONT'D)

So how about you, David? You got
someone making you crazy in life?

DAVID

I suppose.

BRYAN

...That's the false honesty I hoped
for. Spill the deats and I will
tell you when it'll end.

11 INT. SANDY'S HOUSE - DINING ROOM - NIGHT 1

11

Sitting at a nice little dining area is David and SANDY.
David is in a nice button up shirt and skinny tie. Sandy is
a beautiful young twenty something with plenty of makeup who
smiles way too much. A bouquet of flowers on the table,
candles lit, and dinner served.

DAVID (V.O.)

She can be a little much sometimes.
She made 2 years feel like 40.

David has an annoyed look on his face as he stops putting
food into his mouth. Sandy is taking her time cutting her
food into tiny pieces before eating.

DAVID (V.O.)

She is the type to cut her food
into centimeters.

She smells her wine before she drinks it.

DAVID (V.O.)

She smells her wine before
drinking.

She dabs at her mouth after every bite.

DAVID (V.O.)

She even does that mouth dabby
thing with her napkin.

BRYAN (V.O.)

So you don't like clean women?

He looks over at, Sandy, who is using a knife to check her
reflection of her teeth.

FINAL (11/14/2012)

6.

DAVID (V.O.)

That's not my point. My point is,
maybe, post-college me isn't meant
for the suzy-homemaker sorority
alumni.

She notices David looking and tries to play it off with a
sweet smile.

DAVID (V.O.)

In college things were all great
and fun. Now, she is just so
serious.

Sandy is standing next to David who sits at the table with a
blank stare at his plate, as if he is in deep thought. She
is filling his wine glass.

SANDY

You know, David, we have been
together for quite some time now.

DAVID

Only two years.

SANDY

I just feel like we have begun
shaping our lives together.

DAVID

You still work at the bridal shop.
Which is fine, but I'm the only one
who has shaped anything.

SANDY

Once Debbie promotes me to manager,
things are going to be very
different for me, and for us. When
the time comes, I'll be able to get
any dress I want at a discounted
rental price.

David is very freaked out by Sandy, who looks at David with
an overdone smile. He begins to eat away at his food to avoid
commenting.

DAVID (V.O.)

Sandy is great, but...

12

INT. RADIO STATION - BOOTH - MORNING 1

12

David is now sitting down in the booth and talking intently
with Bryan.

FINAL (11/14/2012)

7.

BRYAN

Sandy? What is she a Pink Lady?

DAVID

It's short for Cassandra.

BRYAN

All I need to know is, does she
have one of those dream wedding
scrapbooks?

13 INT. SANDY'S HOUSE - DINING ROOM - NIGHT 1

13

Sandy sits staring at David with a big creepy smile. David is sipping his wine. His plate of food is pretty much empty. He has one hand placed on the table. Sandy reaches to place her hand on top of David's.

SANDY

Would you wear a bow-tie or a
regular tie?

David is startled because she's actually serious. He pulls his hand back.

DAVID

We want different things right now
and in the future. Sandy, I... I'm
sorry... I think this might be
over.

FADE TO BLACK.

FADE IN:

14 INT. RADIO STATION - BOOTH - MORNING 2

14

The On Air sign switches to off. A PSA is heard being played over the speakers. Bryan is sitting at the board. David, button up shirt, and khakis, enters carrying a large box. He puts the heavy box down on the ground next to a few other boxes. Bryan, goofy shirt/button-up/polo, pushes the on-air button without David knowing.

ON-SCREEN TEXT: 6 WEEKS LATER

BRYAN

It's been 6 weeks man.

DAVID

What are you keeping track? Plus,
we are still friends.

FINAL (11/14/2012)

8.

BRYAN

You're still sleeping with her?...

David tries to keep a straight face without letting the guilt hit.

BRYAN (CONT'D)

"Still friends," post relationship means you tried dating your childhood friend and it just didn't work, or... you're still sleeping with her. How long have you known her?

DAVID

Since Junior year, but that doesn't mean we can't still have fun, and be friends.

BRYAN

Well if you're "just friends", then come to my party tonight, and you can find someone that hasn't made you miserable yet.

DAVID

I can't, Sandy's cooking dinner...

15 |INT. CALLER #3 CAR - MORNING 2

15

Inside a car sits, CALLER #3, an angry woman stuck in traffic waving her hands all over.

CALLER #3

YOU'VE GOT TO BE KIDDING ME!

She takes a deep breath and gathers herself.

CALLER #3 (CONT'D)

I am sorry, traffic is bad out here on 69. Cars are just bumper to bumper. Do you know what's ridiculous? This guy! Seriously, is he trying to test me right now? Not a good idea.

Caller #3 starts to lean out to look back to see if she can get over. She fails, and has to straighten back up in her lane.

CALLER #3 (CONT'D)

LET ME OVER, EVIL HYBRID!

FINAL (11/14/2012)

9.

16 INT. CALLER #4 FRONT LAWN - MORNING 2

16

Standing on the front lawn, with lawn tools around, is an elder woman with work clothes, and headphones connected to a AM/FM radio on their belt.

CALLER #4

He seems like a sweet young boy. If he has a right mind, he would keep it in his pants, and out of her control. If he starts putting his pecker...

17 INT. SANDY'S HOUSE - DINING ROOM - NIGHT 2

17

Dinner has finished. The two sit at the table with finished plates of food. Sandy is dabbing her mouth with a napkin. Neither are speaking. David sits quietly sipping his wine looking about the room from his seat. He just smiles, and nods when he looks back to her, who sits all cheery.

SANDY

We are pregnant!

Sandy has a great big smile on her face. David's eyes widen. He doesn't stop drinking his wine, it turns from a sip to a chug. He places the glass down on the table, and stares directly forward. He seems frozen.

SANDY (O.S.) (CONT'D)

Hunny, don't you worry everything is perfect...

David still stares with a blank face.

18 INT. DAVID'S HOUSE - BEDROOM - DREAM

18

Sandy is lurking in the dark room like a cat burglar. She turns on a lamp next to the bed. David is asleep. She gets into the night stand, and pulls out a condom. Sandy pulls a safety pin from out of her hair. She begins attacking the condom with holes.

SANDY

(repeatedly whispering)
We are pregnant.

FINAL (11/14/2012)

10.

19 INT. SANDY'S HOUSE - DINING ROOM - NIGHT 2 19

David still frozen. Sandy is waving her hand in front of his face. David snaps out of it. He picks his wine glass up, spits out all the liquid he just drank, and stands up.

DAVID

I have to pee.

David goes from calmly, to clumsily rushing off to the bathroom.

20 INT. SANDY'S HOUSE - BATHROOM - NIGHT 2 20

David rushes into the bathroom, and closes the door. He begins to pace back, and forth. He pulls out his phone, and makes a call. He brings the phone down from his ear in order to hold his upset stomach. He rushes for the toilet.

The call connects as David is on his knees, dry heaving over the toilet.

BRYAN (V.O.)

Where you at man?

21 EXT. BRYAN'S HOUSE - NIGHT 2 21

Bryan walks out of his front door as he answers the phone. He is laughing and finishing a conversation with someone inside on his way out.

BRYAN

This party isn't slowing down without you?.

DAVID (V.O.)

Sandy's.

BRYAN

Seriously?... I just found two girls in my room... Nope, neither are pregnant... What do you mean she is pregnant?

22 INT. SANDY'S HOUSE - BATHROOM - NIGHT 2 22

David sits back against the wall near the toilet.

DAVID

(heavy breathing, not
feeling so great)

(MORE)

FINAL (11/14/2012)

11.

DAVID (CONT'D)

This can't be happening. What did I do to deserve this? How bad is my karma?

David starts digging around in the bathroom cabinets. Hairbrush, makeup, nair, brown bag, pills.

DAVID (CONT'D)

My life is over. I am stuck with Satan and a cursed baby. My kid deserves better than her dammit! It deserves a cool mom! I might as well just end it.

His hand looks as if he's going to grab the pills.

BRYAN (V.O.)

WHOA, WHOA chill.

He grabs the brown bag and empties it out, and tampons fall into the sink. He begins breathing into the bag. He gives up, and throws the bag to the ground. He rushes for the toilet once again. Some liquid comes out.

He raises his head up from the toilet and sees the trash can next to him.

Inside lays a couple of pregnancy tests in the trash can. A look of disbelief comes over him.

DAVID

(whispers)

Negative.

BRYAN (V.O)

(from the phone)

Roger that! What's negative?

He leans down closer. Still negative.

DAVID

(a little bit louder)

Negative?

He grabs them out of the trash, and throws away the tampon bag.

DAVID (CONT'D)

She was bluffing. That sick psycho was bluffing. That idiot lied, and left the evidence in the trash can.

David has a look of fury.

FINAL (11/14/2012)

12.

DAVID (CONT'D)
What's your address?

David leaves the bathroom whipping the door open, and looking furious.

23 INT. SANDY'S HOUSE - DINING ROOM - NIGHT 2 23

Sandy is cleaning up the table. David enters. He walks up to two bottles of wine on the table near him.

DAVID
You mind if I have these bottles?

SANDY
Well sure sweetie, I won't be needing those. You know what's mine is yours now.

DAVID
Well that's nice, but I can't just take them. How about a trade?

He tosses one of the pregnancy test at her and grabs one bottle.

DAVID (CONT'D)
One for each.

He tosses her the other pregnancy test and grabs the other bottle. Sandy's face is frozen as she drops her head in defeat. Looking down at the pregnancy tests in her hands. She looks backup.

SANDY
Sweetie baby these were cheap. I know that I am pregnant. I can feel little Davey already.

DAVID
First of all, there's no way in hell a kid of mine will be a junior. He will build his own legacy. Second of all... YOU'RE NOT PREGNANT!

SANDY
How do you explain my period, it's not here? I mean I messed up on my pills last week and I have been really stressed about it, but it should be here by now.

FINAL (11/14/2012)

13.

David pulls the cork out of one bottle with his teeth, and spits it to the ground. He takes a swig.

DAVID

I am done, Cassandra. Goodbye.

David exits, chugging one of the bottles of wine.

24 EXT. SANDY'S HOUSE - NIGHT 2

24

David comes out of the house. Sandy follows to the door in a panic.

SANDY

David! Where are you going?

He takes a big swig from the bottle of wine, and turns back to look at Sandy.

DAVID

Going on an adventure...

(starts to walk away,

turns back)

Maybe I will find your period...

He turns around, and heads off.

25 EXT. BRYAN'S HOUSE - NIGHT 2

25

David is in the front yard walking up to the house. He throws one bottle of wine hard to the ground. He begins spinning the other bottle around.

There is a guy near the door smoking. David drinks the rest of the bottle as he approaches him.

DAVID

(in the man's face)

CENTRIFUGAL FORCE!

David tosses the bottle over his head, and enters.

26 INT. BRYAN'S HOUSE - NIGHT 2

26

MONTAGE

People dancing.

People drinking.

People making out.

FINAL (11/14/2012)

14.

27 INT. BRYAN'S HOUSE - JORDAN'S BEDROOM - NIGHT 2 27

David's head drops to a bed in a dimly lit room.

FADE TO BLACK.

FADE IN:

28 INT. BRYAN'S HOUSE - JORDAN'S BEDROOM - MORNING 3 28

A beautiful twenty something woman in short shorts, and a tank top stands in the doorway. She is drying her hair with a towel.

JORDAN

Hey, I suggest you wake up now!

David, in only boxers, and socks, is sprawled out at the end of the bed. She smiles, curls the towel up, and whips him with it.

DAVID

Ouch! Ahh sorry. I didn't mean to pass out here. Wherever here is?

JORDAN

You better go before my husband gets here.

DAVID

YOUR HUSBAND! Ah, no, no, no.
(getting up from the bed)
This can't be happening. Why are women cruel?

Jordan quickly looks to the doorway.

JORDAN

OH NO, did you hear that? You have to leave! He is home!

David jumps up out of the bed, and begins to scramble. He trips over his feet as he picks up his clothes. He tries to put them on, while trying to leave at the same time.

HALLWAY

Jordan leans her head back, and talks down the hallway.

JORDAN (CONT'D)

(manly)

Hello, sweetheart! I am coming directly to the bedroom for you.

FINAL (11/14/2012)

15.

BEDROOM

BRYAN (V.O.)
It's TOO DAMN EARLY and I'm Bryan
Lawless. Good morning everyone...

David pick up his clothes from the floor. Jordan points towards the window. David looks at her confused at first, then goes with it. He is almost through we turns around real quick to Jordan.

DAVID
I'm really sorry. I never
would've, if I knew you were
married. I apologize if I
influenced anything.

David drops his shoes out the window, before leaving in a hurry.

BRYAN (V.O.)
I hope your head is in as much pain
as mine from last night.

29 EXT. BRYAN'S HOUSE - MORNING 3 29

David stands outside the window, picking up his shoes. He takes off stumbling, and trying to his clothes on in a hurry.

BRYAN (V.O.)
Get loose, get excited it's a new
day, and anything can happen.

30 INT. RADIO STATION - BOOTH - MORNING 3 30

Bryan is in the booth as usual.

BRYAN
Lets here it people, who has
something to say at the butt crack
of this day...

The caller light blinks on the phone. Bryan picks up the phone.

BRYAN (CONT'D)
You're on with Bryan Lawless. Who
am I speaking with?

FINAL (11/14/2012)

16.

31 INT. CLINIC - MORNING 3 31

David sits in an emotionless waiting room wearing the same clothes from last night. He's on the phone, and bouncing his knee furiously.

DAVID

Hey it's David, I'm gonna be late.
There was an emergency, and I had
to go to the doctor.

32 INT. RADIO STATION - BOOTH - MORNING 3 32

Bryan knows he is up to no good by putting David's call on air. He gives a look of "oh well", shrugs his shoulders, and just goes with it.

BRYAN

Oh yes, of course, well are you
okay? How was your night?

33 INT. CLINIC - MORNING 3 33

David tries to be quite about his situation without getting worked up.

DAVID

Last night is my problem. I woke
up this morning at some girl's
place, in her bed, with no condom
on. I have a feeling this wasn't
her first time either. If you know
what I mean..

34 INT. RADIO STATION - BOOTH - MORNING 3 34

Bryan is just smiling, and loving the material that David is giving him. He is forced to respond during his celebration.

BRYAN

You're calling this woman a slut?
And why are you at the Doctor? Are
you pregnant?! IS SHE WITH YOU?

35 INT. CLINIC - MORNING 3 35

DAVID

No, I'm afraid that she might have
a well, you know...

FINAL (11/14/2012)

17.

BRYAN (V.O.)
Are you at a clinic?

DAVID
Yea...

NURSE (O.S.)
David McKnight...

DAVID
Gotta go... Be in soon.

36 INT. RADIO STATION - BOOTH - MORNING 3

36

BRYAN
Alright, good luck buddy.

Bryan hangs up.

He goes back to the mic.

BRYAN (CONT'D)
Wow folks, one of our very own is
in the trenches right now. Keep him
in your thoughts next time you cut
off ex-sex, and jump in a bed with
a frequent flyer. Thoughts for my
man David?

37 EXT. LOADING DOCK - MORNING 3

37

A worker stands at the dock drinking his coffee.

CALLER #5
You know, I don't get why he wasn't
already wrapped for battle. Every
time I go out, I have one wrapped
right around my...

38 INT. DOCTOR'S OFFICE - MORNING 3

38

The Doctor stands in front of, David, who sits on the table.
The Doctor, is calm, and friendly.

DOCTOR
Let me guess, she looked like a
frequent flyer?

DAVID
Why is that term new to me?

FINAL (11/14/2012)

18.

DOCTOR

You need to relax, come back in 14 days, and let me know if anything has fallen off...

David scared.

DOCTOR (CONT'D)

I am kidding, you'll get a call when test results come in.

39 INT. DOCTOR'S OFFICE - NURSE'S STAND - MORNING 3 39

The Doctor stands at the nurses station and finishes writing something down. He looks up from writing. He is calling in. No phone in sight.

DOCTOR

I think David just needs to stop worrying. I've seen way worse scenarios. Like this one guy last week...

BRYAN (V.O.)

Okay thanks, doc...

40 INT. RADIO STATION - BOOTH - MORNING 3 40

BRYAN

I... We all appreciate all the work you do for society, and thank you for looking after, David. Keep listening and keep calling. I am Bryan Lawless and thanks for hanging with me way too damn early. See you tomorrow morning.

Bryan sends it to an old tune.

David urgently walks by the window and into the Radio Station.

41 INT. RADIO STATION - LOBBY - MORNING 3 41

David walks in stressed and looking like a wreck.

Bryan Enters.

FINAL (11/14/2012)

19.

BRYAN

You're most likely clean, but yet
you still look like you would have
an STD.

David looks at him with some anger.

DAVID

I'm sorry I'm late.

BRYAN

No big now, show's over. Hey man
was it at least fun?

Bryan tries to provoke a smile.

David slowly smiles, and gives in.

DAVID

It was a pretty damn good night. I
can still feel how awesome it was.

BRYAN

Was she at least cute?

DAVID

She was somethin, and she was
married.

BRYAN

WHOA! We had married woman at our
party? Whaaaat... Sweet. Did you
get to meet any other cougars, or
at least my roommate, and friends?

DAVID

I have no clue.

BRYAN

Ah man, that was the whole point.
You need some friends. You don't
need a woman right now.

DAVID

Yeah, they were mostly her friends.

BRYAN

Come to trivia tonight. You can
meet everyone, plus beers are
college cheap.

David has his head down, not really sure.

FINAL (11/14/2012)

20.

BRYAN (CONT'D)
You would love, B.J. The guy is a
cut up. He is surprisingly awesome
with the ladies too.

David seems to be listening.

42 INT. BAR - NIGHT 3

42

Sitting at the table with everyone is B.J. David imagines him
as a guy with a goofy shirt, with the chest open. He is
drinking, and is having fun with the group.

BRYAN (V.O.)
The guy is a good ole' time. We
call him Broadway Jones.

B.J is now wearing a dark turtleneck with the same goofy
shirt over top.

B.J
You can't blame them for doing 3
movies. Zac Efron is adorable. Am
I right?

He points over to the person next to him.

43 INT. RADIO STATION - LOBBY - MORNING 3

43

David, and Bryan are now sitting across from each other on
the couches.

BRYAN
You like sports?

DAVID
Duh.

44 INT. BAR - NIGHT 3

44

Sitting at the table with everyone is CURTIS, David imagines
him as a guy with a jersey on drinking a big glass of beer.

BRYAN (V.O.)
Well then you're gonna be a big fan
of, Curtis. He's the biggest jock
I know.

DAVID (V.O.)
What no cool nickname?

FINAL (11/14/2012)

21.

Curtis puts down his beer.

CURTIS

I don't give a crap what anyone says. Martha Stewart could coach, Vick, and the Eagles to a Super Bowl in her first year.

Curtis is now wearing a girl apron over his jersey.

45 INT. RADIO STATION - LOBBY - MORNING 3

45

BRYAN

We call him, Captain Baker.

David is now opening up to the idea.

DAVID

They do seem more interesting than most.

BRYAN

Well, if you think those two are somethin, then let me tell you about, Jordan. Jordan is pretty fly.

46 INT. BAR - NIGHT 3

46

Sitting at the table with everyone is COOL GUY. David imagines him to be Jordan. He pictures a man with business swag. Cool Guy tells a joke to the group, and then sips on a cocktail.

BRYAN (V.O.)

Also known as Remix. A lyrics and quotes type.

Cool Guy is now in business pants, a track jacket and headphones around his neck.

COOL GUY

We are just gonna keep on winning. To burn my kingdom, you must use fire. I won't stop rockin' till I retire. RUN DMC, rest in peace.

47 EXT. RADIO STATION - PARKING LOT - MORNING 3

47

David, and Bryan are standing in the parking lot.

FINAL (11/14/2012)

22.

DAVID
Jam Master Jay.

David is sold.

BRYAN
Knows how to cook a damn good
waffle too.

DAVID
Well then, tell Remix, and the boys
that they can count on Famous Dave.

48 INT. BAR - NIGHT 3

48

David, and Bryan walk in.

BRYAN
You can't just give yourself a
nickname.

DAVID
I am great with celebs.

BRYAN
But your name isn't even Dave.

They approach the table, where everyone else is already
sitting.

Sitting at the table is B.J, next to him is Curtis, a couple
of twenty somethings in dress pants and button-up shirts.
They have a couple pitchers of beer on the table.

BRYAN (CONT'D)
Guys, meet David. David, this is
Curtis, and B.J.

They both greet him.

DAVID
And you must be the famous Remix?

Jordan's back is to them.

DAVID (CONT'D)
I heard you're quite the Hip-Hop
guy...

Jordan turns around. David is shocked by the reveal. Jordan
is stunned by the reveal. David isn't sure what to say.

FINAL (11/14/2012)

23.

JORDAN
Yeah... hey.

FADE TO BLACK.

FADE IN:

49

INT. BAR - NIGHT 3

49

Jordan tries to run away from the awkwardness.

JORDAN
I am gonna get a drink at the bar
anybody need anything?

Everybody is good. Everybody, but David waves her off.

DAVID
Um, I'll have a...

Jordan just keeps walking without looking back.

B.J
So, rookie, what in the world could
you possibly have to contribute to
the Triv-anomics?

DAVID
Um...

CURTIS
(trying to be creepy)
Hi, David... what team are you
rooting for?

Jordan returns back to the table with a beer.

JORDAN
What the hell are you even doing
here new guy?

DAVID
I...

BRYAN
I thought he could join us for a
night of trivia. I figured none of
you got to meet him at the party
the other...

CURTIS
I don't remember anyone as cute as
you.

FINAL (11/14/2012)

24.

B.J

He's gay, like literally gay. He's trying to see if your a homophobe.

CURTIS

Dammit Broadway! Why do you always have to let everyone know I'm gay?

B.J

Why do you have to try and make gays creepy?

CURTIS

It's just for fun...

Curtis turns to David.

CURTIS (CONT'D)

Sorry man. Did you at least get the number of the bed you slept in?

David looks over at Jordan.

DAVID

No, I uh was kind of rushed off. I wish I would have...

B.J

If she is friends with us, I am sure she will be around.

Jordan smiles, but tries not to look up.

MAX (O.S.)

Gooooo Evening Trivia Fans! I am your host...

At the front of the bar is the trivia host, MAX. An upbeat, and peppy twenty something in bright clothing.

MAX (CONT'D)

Max. First off, lets go over the rules...

50 INT. BAR NIGHT 3 - LATER

50

The group is all huddled up at the table.

B.J

Come on rookie, this is all you. First round, eat this cakewalk.

FINAL (11/14/2012)

25.

JORDAN

Otherwise find a new table.

The group is now huddled up, all eyes on David. The noise of the bar surrounds him.

CURTIS

Are you serious?

(sarcastically)

What, did you just skip a
childhood?

David looks at everyone staring at him before he takes the pen and writes the answer down. He leaves the table with the paper.

MAX

Who can you find in the trash can
on Sesame Street?

David and the group wait at their table for the results.

MAX (CONT'D)

The other green man, OSCAR THE
GRRRR-OUCH!

DRUNK (O.S.)

THAT'S TONY THE TIGER!

Everyone raises their glass to celebrate.

MONTAGE:

The group is back to thinking of an answer.

They are laughing

Cheering

BRYAN

It's either, Grumpier Old Men, or
Cocoon: The Return.

Celebrating.

JORDAN

I AM TELLING YOU KENNEDY SAID IT!

Jordan is up and dancing.

DAVID

Wait, wait, I think I've got it?
(semi-singing to the
rhythm of Roxanne)
(MORE)

FINAL (11/14/2012)

26.

DAVID (CONT'D)
"You don't have to turn on the red
light."

B.J
(singing)
"Roxanne"!

B.J stands up, and is air guitaring.

David is sitting down air drumming.

They high five.

MAX (O.S.)
That brings us to half-time...

B.J stands, and points towards the bar. He swings to point at
Curtis.

B.J
Numberssssss...

A group of people stand at the bar. A few guys a few girls.

B.J (CONT'D)
Curtis, let's roll, cuties...

Curtis grabs the empty pitchers on the table, and heads off
with B.J to the bar.

Leaving just David, Bryan, and Jordan at the table. You can
feel the awkwardness between Jordan, and David.

B.J, and Curtis are waiting to walk all the way up to the
bar.

B.J (CONT'D)
Whoop, Whoop! This guy's ass right
here is right up your alley. Now, I
know you fancy yourself as a QB,
take a few snaps from this one.

A bear size man stands at the bar, not paying attention to
the women around him.

B.J grabs one of the empty pitchers from Curtis and then
slaps him on the ass. B.J heads off towards the end of the
bar.

CURTIS
Wait, what about you?

B.J is already talking to a attractive bartender at the end.
He smiles, and she takes the pitcher.

FINAL (11/14/2012)

27.

Back over at the table. David, Bryan, and Jordan are discussing the other guys.

DAVID
Numbers?

BRYAN
Half-time numbers. Max reads off the scores, those two race to get phone numbers, and a pitcher by the end. Loser reimburses for Second Half-Pitcher.

DAVID
Let me guess, Curtis doesn't pay much.

Curtis is making hard moves on the guy at the bar.

JORDAN
WHOA! Obviously your not homophobic, just a homo.

Jordan knocks on the table

JORDAN (CONT'D)
Bathroom.

Max begins to list off scores.

Jordan just gets up and walks away. Leaving David in her dust, and at the table with Bryan.

David backhands Bryan in the arm.

DAVID
What the hell man?

BRYAN
You, what the hell man?

DAVID
(pointing)
Her... Jordan a woman, a woman that had an affair with me.

Bryan confused.

BRYAN
Jordan isn't married.

FINAL (11/14/2012)

28.

DAVID

That's not what she said this morning when I had to jump out the window.

Bryan comes to a realization.

BRYAN

Wait, are you the guy with the heart boxers?

DAVID

I have a pa... wait? YOU SAW ME!
How?

51 EXT. BRYAN'S HOUSE - MORNING 3

51

Bryan stands on his porch drinking a cup of coffee enjoying the fresh morning air. He is just in boxers, and a robe.

BRYAN (V.O.)

Jordan's my roommate.

David comes running out from the side of the house with a shirt over his head, and in boxers with shoes on.

DAVID (V.O.)

So I never left your house?

52 INT. BAR - NIGHT 3

52

BRYAN

I can't believe Jordan slept with you.

MAX

And at Halftime, in first place,
is...

FADE TO BLACK.

FADE IN:

53 INT. BAR - NIGHT 3

53

The bartender is carrying two pitchers. She walks towards B.J
B.J gets excited for the results. He looks to Max. He looks to Curtis.

FINAL (11/14/2012)

29.

Curtis winks at the guy he is talking to. He quickly pops up and looks at Max, then catches B.J.'s glance. Curtis looks to the table.

David is shaking his head looking down. Bryan looks at Max. David looks up to Max. They both look to catch Curtis's look. David, and Bryan look at each other. Then towards the bathroom.

Jordan comes rushing out the door. Buttoning her pants up.

MAX (O.S.)
There is a tie.

DRUNK (O.S.)
NOW THAT'S WHAT I CALL DRAMATIC
PAUSE!

Cheering and laughing.

She looks to Max, then to David, and Bryan.

MAX
Both with 60 points it's The Triv-
anomics...

B.J has a huge smile as the bartender brings him his pitcher, and writes her number on his hand.

Curtis celebrates as he gets a number written down on a napkin, right as his pitcher is delivered.

Bryan jumps up, and celebrates. Jordan approaches with a high-five, even one for David.

MAX (CONT'D)
And the Pop-a-delics!

David looks over to the Pop-a-delics table. He imagines a group of girls in 80's clothes. They are celebrating.

BRYAN (O.S.)
One of the fiercest teams out here
tonight.

David looks at them again and it's just a group of regular people.

B.J
Thanks to Curtis we are the
fiercest team... Tie.

He smiles. Curtis, and B.J cheers their pitchers, and drink straight from them.

FINAL (11/14/2012)

30.

MAX

Lets jump into the second half,
like Mack Daddy make you wanna.

The group has their drinks up.

BRYAN

(motivating)

The equation is simple. These
people are pop-a-thetic, this is
OUR bar, this is OUR second half,
and this is OUR game. And that's
the Triv-anomics!

They all cheer.

The Pop-a-delics are huddled in, and talking. Sometimes even
looking over at the Triv-anomics.

The Triv-anomics are sitting at the table mean mugging the
Pop-a-delics. Curtis snaps his fingers, and B.J pops up and
goes to take their answer.

B.J, and a girl from the Pop-a-delics have a dance-walk off,
to hand in their answer.

Both teams begin cheering.

The Triv-anomics are huddled up.

DAVID

The questions are getting so hard.

CURTIS

Suck it up, rook, last two.

B.J

Is this guy crying right now?

(at DAVID)

THERE IS NO CRYING IN TRIVIA?

JORDAN

A League of Their Own. Nice,
Broadway.

Jordan writes down the answer and hands it over to David.

David walks up towards Max. He stares down the Pop-a-delics
as he passes by. Neither flinch. It's On.

As David hands in the answer, cheering is heard.

FINAL (11/14/2012)

31.

MAX (O.S.)

That, brings us to our last question.

Max let's the room wait for a second.

MAX (CONT'D)

One for the money, too bad for everyone else... Who was the first African-American to win a Grammy, a Tony, an Emmy, and a Oscar?

The Triv-anomics are at it.

CURTIS

Denzel's gotta voice doesn't he?

B.J

He has a Tony, but no way he got an Emmy for St. Elsewhere. I am saying, Big Willie.

DAVID

NO! The Fresh Prince was only respected in that Willienium. There is only one sister who can act, sing, and dance.

David brings his hands to prayer form. The group is becoming impressed.

DAVID (CONT'D)

She hangs with Ghosts, has a View with Barbra and the girls, a stand-up comedy guru, and producer of that...

B.J

Thoroughly Modern Millie...

DAVID

Whoopie...

JORDAN

Why the hell do you know...

Bryan writes down the answer, and hands it to David.

BRYAN

Do it!

David walks off.

They have won. Free bar money is awarded to them by Max.

FINAL (11/14/2012)

32.

David has the certificate in his hands. B.J snatches it out of his hands.

B.J
Time to pay the piper, and order up
a couple more.

B.J heads off as Jordan approaches him as she puts on her coat.

JORDAN
Not to bad Dave. You're pretty
clutch.

DAVID
Lucky chance, I guess. Can I walk
you to your car?

JORDAN
It's kind of a long walk, you don't
have to.

DAVID
I don't mind.

They walk outside.

54 EXT. BAR - NIGHT 3

54

DAVID
So that was quite the twist this
evening?

JORDAN
Who would have taken you for such a
big fan of Whoopie?

He laughs

DAVID
Who isn't? I meant us meeting
again like this...

David's cellphone begins to ring. He pulls it out. A picture of Sandy that says, calling.

He hesitates his decision to answer, or continue talking with Jordan. He takes the call.

Jordan walks up to a car parked right next to the bar entrance. It's hers. She starts to get in.

FINAL (11/14/2012)

33.

JORDAN

I know what you were referring
to...

She gets in.

He realizes that her car is the opposite of far away.

SANDY (V.O.)

Are you there? Hello... DAVID!!!

DAVID

I am here. Sorry, what's up?

SANDY (V.O.)

Sweetheart, I need to see you.

DAVID

Why? I'm not really interested?

SANDY

(trying to be cute)
But I have something for you?

FADE TO BLACK.

FADE IN:

55 INT. B.J'S HOUSE - MORNING 3

55

B.J is talking through the shower curtain and over top the
sound of the water. He speaks as a caller.

B.J

(Trying to speak loud
enough)
I don't see why he just can't
separate himself from it.

BRYAN (V.O.)

My friend are you showering with us
on air?

The shower turns off. He opens the curtain. He tightens a
towel around his waist.

B.J

Bluetooth, it's all good. David
just needs to realize that it was
one night. He just pick the wrong
stand.

FINAL (11/14/2012)

34.

56 INT. CURTIS'S SECRETARY STATION - MORNING 3 56

Curtis sits at a secretary's desk ,in front of a computer, with a headset on. He speaks as a caller.

CURTIS

My cousin is not a good pick for him. I mean granted, I bet you she rocked his world, but I think that's a once in a lifetime thing.

57 INT. RADIO STATION - BOOTH - MORNING 4 57

Bryan is relaxed as he speaks on air.

BRYAN

I think you all need to be a little easier on my boy. There is no reason to count out the underdog.

58 INT. DAVID'S CAR - MORNING 4 58

A not so nice car. No radio. David, polo with khakis, is stuck in traffic, and seems annoyed.

DAVID

Hey, I am stuck in traffic on 69.

BRYAN

Thanks for that traffic update, David.

DAVID

(finds that response odd)
Um, your welcome Bryan.

59 INT. RADIO STATION - BOOTH - MORNING 4 59

BRYAN

Have you been tuning in this morning David?

60 INT. DAVID'S CAR - MORNING 4 60

DAVID

I have actually never listened to the show or the station? No radio in the car, don't even know if I own a radio at all.

FINAL (11/14/2012)

35.

61 INT. RADIO STATION - BOOTH - MORNING 4 61

Bryan is still on air.

BRYAN

That just doesn't seem right.

(beat)

How was your moment with Miss Jordan last night?

62 INT. DAVID'S CAR - MORNING 4 62

DAVID

Very brief, and interrupted by a phone call from Sandy. She has to "give me something." Whatever, that means?

63 INT. CALLER #3 - MORNING 4 63

Stuck in traffic again.

CALLER #3

Where did you find this guy!? He works for a radio station and doesn't even own a radio. He never shows up to work on time, AND HE IS A LITTLE LATE ON HIS TRAFFIC UPDATE!

David is in the car next to her in the background.

64 INT. OFFICE BUILDING - ELEVATOR - MORNING 4 64

David stands in the back corner of a semi-filled elevator. B.J enters through the doors at the last second. Dressed in a suit and tie, carrying a briefcase.

Steve, Donald, Ron and Kathy ride the elevator with, David and B.J. Everyone is dressed for work. He greets, Steve first.

B.J

Tower of Terror!... Steve what's up man? How was that deer jerky gift basket your uncle sent you?

STEVE

His best season yet?

FINAL (11/14/2012)

36.

B.J

Let me get at that some time. Gotta love me some deer jerky, but not as much as I do reading...

He slaps his briefcase.

B.J (CONT'D)

Am I right? Kathy, Donald, Ron? I know you all have been reading up a storm. Ron, I know your reader's plus points are soaring.

Kathy and Donald agree with smiles.

RON

(humble, but excited)
5 free books this past month!

The elevator stops, Donald, and Kathy exit before the doors close.

B.J turns back to recognize David.

B.J

(business like)
David, my man, good seeing you today. You're looking quite well. I sure had fun last evening.

DAVID

You work here too?

B.J

I like to think that I work everywhere. I don't conform to one office. I see myself as a gift giver to the work force.

The elevator opens once again. B.J gets off.

B.J (CONT'D)

Have a good day David.

DAVID

You too, man.

65 INT. EMBRACE - MR. STEMPEL'S OFFICE - MORNING 4

65

Jordan is sitting in a office across from a gentlemen, Mr. Stemple. A relaxed man with calming demeanor. He tries to be gentle.

FINAL (11/14/2012)

37.

MR. STEMPLE

Here at Embrace we really want to help our members through the entire process, to a successful relationship. How do we define a successful relationship?

JORDAN

(unenthusiastic)

Connecting two flames, to make a fire. By embracing love, from the beginning to happiness.

MR. STEMPLE

To embracing happiness. Jordan, we have already decided to give you a small promotion, no pay increase, but a more important role none the less.

JORDAN

Thank you sir.

MR. STEMPLE

You will be our first date facilitator. You will be guiding, and overseeing our flames through a successful first date.

66 INT. RADIO STATION - LOBBY- MORNING 4

66

Bryan is working on an online poll result's bar-graph on a (dry erase or cork board). An ad is heard playing over the air for Embrace Dating Service.

The board reads at the top: WWW. POLLS; WILL HE GET THE GIRL OR NOT?

David comes up behind Bryan.

DAVID

What are you doing?

BRYAN

It's our world wide web poll. I am trying to grow my listenership online. I am all over the F.B, and the Twitter. It's a listener poll.

DAVID

What girl?

FINAL (11/14/2012)

38.

BRYAN
(not-thinking)
Jordan.

DAVID
WHAT?

Bryan turns around. Busted.

BRYAN
So you know how you call the
station phone?

David's anger increases as he is already putting the pieces
together.

DAVID
C'mon Man! How many times?

BRYAN
Just a handful of times... okay
every time, but they love you man.
These people actually give a damn
about your life. Your life is just
a little more weirder, and I
suppose more interesting than their
own.

David is a tiny bit curious.

DAVID
What are they saying?

BRYAN
All sorts of things.

DAVID
I don't know why anyone would give
a damn about my lame life. From now
on just consider me late, but on my
way.

David walks off to the back room.

BRYAN
I'm sorry. I was just trying to
help you out man.

B.J enters the room with a satchel around him. He is wearing
more relaxed clothes. Band T-shirt, and some jeans. He has
some tour tags/necklaces.

B.J
What's up, Lawless?

FINAL (11/14/2012)

39.

BRYAN

Not much, Famous Dave just found out about the morning polls.

B.J

Ah man, rough. On the upside, this will probably sway the polls in my favor of won't.

B.J hands over a package from his satchel.

B.J (CONT'D)

A few decent Christian rock bands, a wannabe Billie Idol, and Journey 2.0's Cover album.

BRYAN

Thanks man.

67 INT. EMBRACE - JORDAN'S CUBICLE - DAY 4

67

Jordan walks up. She is trying to sort a bunch of paper work. She's even got some tucked under her chin at the moment. She drops a few papers. She places the others on the desk and go to pick up the other ones.

A pair of sandals stand next to her papers. B.J is at her cubicle. Now dressed in ripped jeans, a white v-neck with a open earth toned button shirt., and his satchel.

B.J

Let's go get some lunch.

JORDAN

Yes please, I gotta get out of here for a second.

B.J, hands her a magazine from his satchel. As she gets up and grabs her things.

B.J

They have some decent tips for keeping your man interested outside the bedroom.

They start to walk off.

JORDAN

You actually read this?

B.J

I often agree with a lot of the points they make about men.

FINAL (11/14/2012)

40.

68 INT. CURTIS'S SECRETARY STATION

68

Curtis sits at his desk. Doing nothing, but poke wholes through a life size face of Ryan Reynolds

He puts it up over his face. The eyes are a little cut out and a mouth is cut out. It's taped to a pencil, that he holds in his hand.

Jordan and B.J enter.

JORDAN

(joking)

What Mr. Reynolds, will be your next Academy contending role?

CURTIS

(with Reynolds mask up)

I think my role as Olympic God, Michael Phelps, his biopic will be my breakthrough.

Curtis puts down the mask, and holds up a Michael Phelps paper mask.

CURTIS (CONT'D)

(with Phelps mask up)

That would make me sort a like the green lantern... Sweet.

B.J

Well, champ you don't have any presents today, but how about we get you some food before you run low on calories.

69 INT. OFFICE BUILDING - LOBBY - DAY 4

69

B.J, Jordan, and Curtis are walking through the lobby to leave the building.

B.J is now dressed in decent jeans and a nice shirt.

Sandy is entering through the building doors. She carries a container of cookies, and a picture frame. She is all dressed up.

The other three notice her, not knowing who she is.

B.J

Now that is the finest thing I have seen all day.

FINAL (11/14/2012)

41.

JORDAN
Who, Miss Homec U?

CURTIS
Her shoes are hideous, but whatever
she baked. She is gonna serve it
with that milk too.

70 INT. RADIO STATION - BOOTH - DAY 4

70

David sits in front of the mic just playing around. He sees
Sandy come through the entrance. He is surprised and
worried.

Sandy enters the studio.

SANDY
Well would you look at this. This
is so fancy. Look at you in here
like a rockstar.

DAVID
I don't do on air.

SANDY
You're probably better off. What
you gonna talk about anyway silly?

DAVID
Why are you here? We were supposed
to meet later.

SANDY
I thought I would bring you your
gift. I made your favorite.

She hands him the picture frame, holds out the container, and
takes off the lid. It's chocolate chip cookies. David looks
at the photo shortly, before the cookies.

DAVID
My favorite are peanut butter.
Chocolate chip are definitely not
my favorite. I don't know why you,
and the rest of society think
everyone just loves them, but there
actually overplayed.

Sandy is hurt.

DAVID (CONT'D)
(feels bad)
I am sorry.
(MORE)

FINAL (11/14/2012)

42.

DAVID (CONT'D)
I'm just busy here at work and you just can't be here. Thank you for the cookies, but you just have to go. It was good seeing you.

Sandy steps back silent.

SANDY
(trying not to be sad)
It's okay sweetheart. I understand. The cookies will warm you up later.

FADE TO BLACK.

FADE IN:

71 INT. CAFÉ - DAY 4 71

B.J, Jordan, and Curtis all sit at a table eating sandwiches and chips.

JORDAN
I don't have STD's!

CURTIS
B.J! Why would you ask her that?

B.J
Because, David thought he had it.

CURTIS
David? Wait, David is STD guy, OMG!

JORDAN
EXCUSE ME!

CURTIS
David went to the clinic the morning after you two, hooked up at the party the other night.

JORDAN
WE DID NOT HOOK UP!
(she quiets down)
Why in the world would you think that I hooked up with David?

B.J
He said he woke up in his boxers,
in your bed.

FINAL (11/14/2012)

43.

JORDAN

He passed out on top of my legs.
The guy came in half naked, and
just dropped on the bed. I pulled
the covers off to see him. He had
me pinned.

CURTIS

Now that's a twist.

72 INT. RADIO STATION - LOBBY - DAY 4

72

A dart board is on the wall with a picture of Sandy. Cookies
are crashing against her face.

A hand slowly picks up a cookie off the ground.

BRYAN (O.S.)

Mm, Chocolate Chip.

DAVID

NO! NO, MM CHOCOLATE CHIP! BORING!
SO FREAKING BORING!

He chucks another cookie at the dart board.

DAVID (CONT'D)

WHY NOT MAKE PANCAKES WHILE YOU'RE
AT IT? CHOCOLATE CHIP... OH REAL
UNIQUE.

He throws another.

DAVID (CONT'D)

MAYBE, I DO HAVE SOMETHING TO SAY!
Maybe, somebody does want to hear
what I am saying.

Bryan steps in front of the board.

BRYAN

Be my sidekick.

DAVID

What? Get out of the way.

He winds up to throw another cookie.

BRYAN

Be my co-host. You know you want
to spread the word, about how un-
unique some favorite foods are.

FINAL (11/14/2012)

44.

David lowers the cookie.

73 INT. OFFICE BUILDING - LOBBY - DAY 4

73

B.J, Jordan, and Curtis are returning from lunch.

A not so cheery David is on his way out of the building. They stop as they cross paths.

B.J
Hey, I heard Lawless finally fessed
up about the calls.

CURTIS
I can't believe you don't own a
radio.

DAVID
Why are you two even here?

He points to Curtis, and Jordan.

CURTIS
I work on the 4th floor.
Secretary... What? Say something.

JORDAN
Just got lunch with these guys.

Curtis, and B.J notice, Jordan dodge David, a little.

B.J
Hey trivia practice is tonight at
Bryan's place...

CURTIS
You know Jordan's place...

They both hold back from laughing.

B.J
At 8.

DAVID
Alright, Cya then, have a good one.

David storms off.

74 INT. COFFEE SHOP - DAY 4

74

David is waiting in line at a coffee shop.

FINAL (11/14/2012)

45.

In front of him stands Max, wearing average clothing with headphones on, and a portable radio on his belt. Max recognizes him.

MAX

Hey STD guy!

A few people around the room whisper of the famous STD guy.

MAX (CONT'D)

That was a nice win you all pulled out the other night.

DAVID

Hey thanks man. What you listening to? Is that mp3?

MAX

Nah man, it's my transmitter.

DAVID

(confused)

You have a locator attached to you at all times?

MAX

Radio isn't dead.

DAVID

What's with people, and radio!

Max pulls the radio off his belt, and wraps the headphones around it.

MAX

Take this man. Plug it in and just listen to the voices.

Max hands him the radio.

DAVID

I can't take thi...

MAX

You need your own transmitter, plus I have like 7. In fact, I think you could probably get 7 radios of your own from anyone. On average, a person owns five to seven radios in some form.

DAVID

Thanks.

FINAL (11/14/2012)

46.

MAX

Keep doing your thing with, Lawless
in morning. He's a guy that's
destined for good things.

Max's order is up. He nods his head and David mirrors.

Max looks under the lid of his coffee.

MAX (CONT'D)

(to the barrista)
I asked for no whip. Can you
please take it off and thank you.

Max turns back to David.

MAX (CONT'D)

You should get your team together
for the 2nd Annual Regional
Triviantics Qualifiers Round 1 Open
Matchups this Sunday.

75

INT. BRYAN'S HOUSE - LIVING ROOM - NIGHT 4

75

Everyone is sitting around the living room. There is some
popcorn, chips, and pretzels. Bryan dressed in a cut off T-
shirt, and sweats. Curtis is in the same clothes from work.
B.J is wearing a track suit.

JORDAN

He isn't coming guys. I scared him
off.

BRYAN

I don't know why you had to? You
can't say he didn't kill it with,
Whoopie?

The group unwillingly agrees.

BRYAN (CONT'D)

And he might have this weird thing
against certain foods. But that's
why... I asked him to be my on air
sidekick.

There is a knock at the door.

BRYAN (CONT'D)

Lets get a big win for, Lawless!

Bryan answers the door. It's David, he is in a T-shirt,
hoodie, and jeans on.

FINAL (11/14/2012)

47.

BRYAN (CONT'D)

Hey man come on in.

He has the container of cookies.

DAVID

Hey guys, I brought some cookies.
I don't really want them.

BRYAN

They're pretty good.

Everybody says thanks.

BRYAN (CONT'D)

I'm glad you showed up, and I'm
sorry about this whole sidekick,
and phone call thing. You're an
odd dude and I think we can get
something good rolling.

DAVID

It might just be too damn early.

David continues walking in, past Bryan.

DAVID (CONT'D)

So, what's this trivia practice
thing all about?

B.J

One-on-One show down, charades,
name that song, and then a movie.

DAVID

What movie?

B.J

Hairspray.

DAVID

Never seen it.

B.J

The new one. Christopher Walken is
awesome.

CURTIS

And Travolta just gets you all
pants excited.

DAVID

Oh, by the way, I talked to Max
today.

FINAL (11/14/2012)

48.

The group looks at each other a little worried.

B.J

Whoa, whoa, why are you talking to the host?

DAVID

He just told me about the...

The rest of the group finishes it with him.

DAVID (CONT'D)
2nd Annual Regional
Triviantics Qualifiers Round
1 Open Matchups

B.J, JORDAN, BRYAN, CURTIS, &
DAVID
... Regional Triviantics
Qualifiers Round 1 Open
Matchups

B.J

Why do you think we are here? We are reigning champs both years.

76 INT. BRYAN'S HOUSE - KITCHEN - LATER - NIGHT 4 76

Jordan is dumping all the excess pretzels, popcorn, and chips from the bowls into one bowl.

She walks into the living room.

77 INT. BRYAN'S HOUSE - LIVING ROOM - NIGHT 4 77

Everyone is gone. David is asleep on the couch. Credit music is rolling from the movie. The lights are dim.

Jordan flips the lights on.

David wakes up.

DAVID

It's happening again.

JORDAN

Sorry, I just figured you would want to sleep in your own bed. So you can finally, maybe get to work on time.

DAVID

Sorry about that. I will get up and out of here.

David heads for the door. Jordan walks him out. She stops in front of the door and turns back to him.

FINAL (11/14/2012)

49.

JORDAN
We need to talk.

DAVID
I would agree.

JORDAN
Look the night you think we had...

David kisses her.

Jordan starts to freak and pull away, but she gives for a second, then enjoys, but only momentarily before she pushes him off.

JORDAN (CONT'D)
David, not cool! We didn't even hook up the other night. You passed out on top of me in bed. I couldn't move until you rolled over at like 4am. My body didn't un-numb until 5.

DAVID
What do you mean we didn't hook up? But I thought that we... You and I both drunk, and you took me too your place...

JORDAN
(hello captain obvious)
My bedroom at Bryan's house... remember you're here still, I am still here. You haven't left. I am trying to go to bed, you know?

David is just in shock and utter confusion. Still staring at Jordan. She opens the door for him.

DAVID
(stumbling words as he exits)
I, uh, Um...

JORDAN
Let's keep it arms length pal.

She reaches from a distance to slaps his ass as he leaves.

FINAL (11/14/2012)

50.

78 EXT. BRYAN'S HOUSE - NIGHT 4 78

David stands just outside the door as it shuts behind him. His life just flipped once more. He lays his head back against the door.

DAVID
Now that's a twist.

FADE OUT.

FADE IN:

79 EXT. CITY - MORNING 5 79

The city is awake and alive.

INT. CALLER #3 CAR - MORNING 5

CALLER #3
Traffic is ONCE AGAIN backed up here on 69. I would suggest never getting on, BECAUSE OTHERWISE YOU'RE GOING TO BE GETTING NOWHERE TODAY?

80 INT. RADIO STATION - BOOTH - MORNING 5 80

Bryan is doing his usual thing.

BRYAN
Thanks, as always, for your traffic update caller.

TRACY(CALLER #3)
It's Tracy.

BRYAN
... Thanks, Tracy, and thank all of you listeners for your ears, and all your calls. It's TOO DAMN EARLY, I'm Bryan Lawless.

David, T-shirt, and jeans, sits in the studio with Bryan. He is happy and excited.

DAVID
And the Doc says I was never an STD Guy, simply Famous Dave...

FINAL (11/14/2012)

51.

BRYAN

Let's stick with Sidekick Dave...

David yawns.

BRYAN (CONT'D)

You a little tired pal? Tell the world what's up.

DAVID

I am tired, TIRED OF FREAKING
PANCAKES. Why can't a guy get a
waffle every once in awhile.

FADE TO BLACK.